

# THE GENTLEMANS EXERCISE.

OR,

An exquisite practise, as well for drawing all manner of Beasts in their true Portraitures: as also the making of all kinds of colours, *to be used in Limning, Painting, Tricking, and Blazon of Coates, and Armes, with divers other most* delightfull and pleasurable observations, for all young Gentlemen and others.

As also

Serving for the necessary use and generall benefit of diuers Trades-men and Artificers, as *namely Painters, Ioyners, Free-Masons, Cutters and Carvers, &c. for the farther gracing, beautifying, and* garnishing of all their absolute and worthy pieces, either for Borders, Architects, or Columns, &c.

By HENRY PEACHAM Master of Artes.



LONDON,

Printed for I. M. and are to bee sold by Francis Countersble  
at the signe of the Crane in Pauls Church-yard.

1634.

GENEALOGY

EX-107X3

620

an excellent price is well not draw

1. *Chlorophyll a* (Chl a) is the primary photosynthetic pigment in most plants and algae. It is a green pigment that absorbs light energy in the blue-violet and red-orange regions of the visible spectrum. Chl a is essential for the light-dependent reactions of photosynthesis, where it converts light energy into chemical energy in the form of ATP and NADPH.

1. The first of these is the fact that the

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# TO THE RIGHT WORSHIPFULL AND WOR-

thieft Patrone of all Learning and

Excellencie, Sir EDMUND ASHFIELD

Knight, one of his Maiesties deputie

*Lientenants of the Countie of*

BUCKINGHAM.



IR, as to be excellent in any skill  
is very rare, so the fauourers of  
excellency are not euery where  
to be found, whom when by our  
good hap we find; I know not by  
what Sympathy we are drawn to  
admire and honour them aboue

all other creatures, as the Saints and Soueraignes of  
our affections and deuises: few they are I confesse,  
and so few, that if by euent fore-past we may iudge  
of things to come, I feare me ere many yeeres, euen  
the most necessary Artes to our posterity *erunt post-*  
*liminio renocanda*, so great a coldnesse hath benum-  
med our times. I cannot much blame the Italian,  
though he accounts vs dull, and other nations; that  
haue the wit to worke vpon our idlenesse, which I  
can impute to none other cause, then the want of in-

A 2

couragement

## The Epistle Dedicatory.

couragement from the better sort. Our countrymen being as happy in their invention as the best stranger of them all. For mine owne part, I hope I shall not be imagined to speake as *Demetrius* did for his silver Images, as gaining ought hereby, since by profession I am a Scholler. Onely I am sorry that our Courtiers and great personages must seeke far and neer for some Dutchman or Italian to draw their pictures, and inuent their deuises, our Englishmen being held for *Vauients*. To which end as well for their sakes who are as yet young practitioners, as in regard of many young Gentlemen in this kingdome, who being naturally inclined hereunto, want fit directions to the attaining of this comendable skill, so many waies necessary, (fauoured in times past of the greatest Monarches, & of late daies practised euen by Princes, and the greatest parsonages themselves, as *Fran.* the first, King of *France*, *Charles Emanuel* Duke of *Sauoy*, with many others who are reported to haue bin excellent with the pencil) I haue drawn and collected together the most true and easie grounds of drawing, mingling & ordering all maner of water colours for limming, certain obseruations for perspective & the light, the manner of annealing in glasse &c. together with a short discourse of Armory, all w<sup>ch</sup> together with my selfe (in regard as well of that duty I owed to your selfe for many fauours towards me at your *Chesham*, as that you are generally knowne to be a principall favourer of all skill and schollership) I offer up unto your censure, of whom most humbly I take my leaue from *Richmond*.

who is most affectionately deuoted  
unto your worship.

HENRY PEACHAM.



## To the Reader.

**I***t is now three yeeres since (friendly Reader) I published this short discourse of the Art of drawing, for the benefit of many young Gentlemen, who were my Schollers for the Latine and Greeke tongues; which when I saw it found some fauour generally with the world, being since quite worne out of presse, I was encouraged to take some further paines in the same, not with any desire of Title in this age of blotting papers, since I affect nothing more then silence, and desire nothing lesse then the censure of the vulgar. But that I might haue ornare Spartam, and finish with a more polished hand the modell, which before I had so rawly begun, I haue (it is true) bestowed many idle houres in this well-busied Art; which perhaps might haue been worse spent, yet in my iudgement I was neuer so wedded vnto it, as to make it my profession, but rather allowed it the place inter splendidas nugas, and those things of accomplement required in a Scholler or Gentleman. I speake not any whit to the disgrace of so worthy a skill, or to discommend the true and necessary vse thereof, but to giue my Scholler an Item, that like a simple woer, he should neuer leaue the Mistresse to court the maid, but esteeme himselfe better graced by propounding at the ta-*

## To the Reader.

Fidibus præ-  
clare cecinisse  
dicitur. Tusc.  
Quæst. lib. 1.

Xenophon lib.  
vlt. rerum  
Græc.

Arist. Politic. 8.

ble Aliquid Cedro dignum (as King Alphonſus of Arragon was wont merrily to ſay) or making good an argument in Diuinity or Philoſophy, then by intimating his ſkill with the pencill or inſight in the Chordes of Muſick, which perhaps he that holds his trencher may excell him in. Quintus Fabius could draw and paint, yet he was a graue Counſeller. Epaminondas could play or ſing excellently to his Harpe or Viols, but Iuſtine (which was his true glory) addeth that hee was a man endued wiſh ſuch learning, and ſo great experience in Military affaires, that in him alone, and at once, ſprang vp, and died the glory of the Thebanes. Socrates being aboue threescore yeeres of age, ſpent one houre in a day wiſh Conus a Muſitian in playing vpon the Organs, if hee had ſpent aboue, I thinke wee had not knowne him by the name of Philoſophorum Parens. And whereas Aristotle deſigning foure principall exerciſes, wherein hee would haue all children in a well gouerned City or Common-wealth, brought vp and taught, as namely Grammaticæ or Grammar; Gymnaſtice, or exerciſing the body by wraſtling, running, riding, &c. Graphice or uſe of the Pen in writing faire, drawing, painting, and the like; laſtly, Muſicke, his meaning is, Vt ad ſeria magis ſtudia capeſſenda idonei reddantur. The ſame uſe and none other I wiſh to be made of drawing.

Concerning theſe directions I haue giuen, they are ſuch as I thought, in reſpect of their breuity and plainneſſe, fit for the capacity of the young learner, for whom they were firſt and principally intended, they are mine owne, not borrowed out of the ſhops, but the very ſame Nature acquainted me withall from a child, and ſuch as in praſtiſe I haue euer found moſt eaſie and true. I may perhaps

## To the Reader. 3

*perhaps be snarled at by some few obscure Artizans, that affect their base private gaine before a generall commodity: but if any thing herein (Reader) shall content thee, I care not what the other say: the worst hurt they can do me is to draw my picture ill-fanouredly: and perhaps I could requite them as Hipponax the Satyrist did: But knowing enuie to rest in none but the most base and degenerate mindes, I hope of thy kinde acceptance of what I heere offer thee, since it proceedeth from no private respect, but from a willing and free mind, either to pleasure or to profit thee.*

**The most assured friend to all that  
loue or learne this Art,**

**Henry Peacham.**

To the Reader.

THESE are the first of a new  
series of books, which I have  
been publishing for some  
time. They are the result of  
a long and laborious study  
of the history and literature  
of the world, and I trust  
will be found to contain  
much valuable information  
and interest. I have endeavored  
to make them as complete  
and accurate as possible, and  
to give them a popular and  
interesting form. I have also  
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Henry Peacham.



# THE FIRST BOOKE

## of Drawing and Limming.

### CHAP. I.

*The excellency, and antiquity of Painting, the manifold uses, and necessity of the same.*



Ainting in generall called in Latine *Pictura*, in Greeke *ἰκαστική*, is an Art, which either by draught of bare lines, liuely colours, cutting out or embossing, expresseth any thing the like by the same: which we may finde in the holy Scripture both allowed and highly commended by the mouth of God himselfe, where he calleth *Bezaleel* and *Aholiab*, men whom he hath filled with the spirit of God in wisdom and vnderstanding, and in knowledge, and in all workmanship, to find out curious works, to worke in gold, and in siluer, and in brasse, also in the

Exodus 31.



Job 39. 16.

the art to set stones, and to carve in timber, &c. There plainly shewing, as all other good Arts, so carving or drawing to be an especiall gift of Gods Spirit. In another place he goeth farther, and as it were challengeth solely to himself the mastership of the Company, in that his Majestique *Erotema* in *Iob* in these words. *Hast thou given the pleasant wings vnto the Peacocks? and wings and feathers vnto the Ostrich?* whereas disabling the wit and skill of man by his owne excellency, he giveth vs to admire that admirable wisdom, of his, in distinguishing so many beautifull colours from the wings of the proud Peacocke and Ostrich, even vnto the poore Butterflie; so that astonished with *Aristotle*, I may say even in these little painted creatures, there is *in Dieu*, some wonder or other, and in the very border of one of their wings an evident taste of the Divine Omnipotency.

But as Picture hath beene allowed of God, so it hath, as well among the Christians as heathen, beene honoured from all antiquitie, and ever found fauour with the greatest wits and mightiest Monarches of the world; insomuch as *Aristotle* in his Politiques accounteth it amongst those *liberalia Paideumata*, and counselleth it as an especiall thing to be taught vnto children, and not long after by the authoritie and labour of *Eupompus* a learned Geometrician, it was taught in all Schooles thorowout Greece. But some will tell me, Mechanicall Arts, and those wrought with the hand are for the most part base, and vnworthy the practise of great personages, and Gentlemen: I confesse Divine *Du Bartas* hath said of such *L'en esprit se'n fait au bout des doigts*. But forasmuch

Bartas.  
Semaine. I.

as



as their ends are honest, and themselves but the exercises of pregnant and the finest wits, I see no reason (as one saith) why nature should be so much wronged in her intention, as not to produce at her pleasure that into action whereto shee is well inclined. *Exam. de Ingeniis.* And surely it can bee no more disgrace to a great Lord to draw a faire Picture, then to cut his Hawkes meate, or play at Tennis with his Page. *Achilles* thought it no scorne to be so cunning in Cookery, that when certaine Embassadors came vnto him, hee with his owne hands dressed them a great and royall Supper. And *Homer* to no small commendation of his *Vlysses* (vnder whose person he maketh an absolute wise man) reporteth, that hee could make his Ships himselfe.

*Quintus Fabius* (whose family was one of the noblest in Rome, and after had the surname of *Pictores*) *Rutilius in vita Quint. Fabij pictoris.* with his owne hands painted the wals of the Temple of *Salus*, and wrote his name vnder his owne worke.

*Pomponius Atticus* a man of singular wisdom, and so much beloved of *Cicero*, after he had composed a Poeme of sundry devises, beautified the same with pictures of his owne Drawing.

The Emperour *Constantine* got his living a long time by painting, and in *Plinies* times certaine feasts *Sigebert in Chronica.* vall dayes were yeerely appointed at *Corinth* for the exercise of picture for great prizes and wagers. Since Painting then hath beene so well esteemed, and of it owne nature is so linked with the other Arts, as many of them can hardly stand without it. I thinke it not for pleasure onely, but of necessitie most needfull to be practised of all such, that either studie the

Mathematikes, the art Military, or purpose to travell for the benefit of their friends and countrey. I have heard many excellent Captaines and Schollers lament so great a want in themselves, otherwise being most absolute.

My Scholler then I would make choise of, should be a young Gentleman, if it might be, naturally inclined to drawing, at least a welwiller and lover of it. And I would have in him, as *Tully* wisheth in his *O-rator*, *aliquid redundans & quod amputem*, a prety fantastick head, and something, as chippes from the sound timber, to be pared off, to which commonly the best wits are subject; withall daily and continuall practice, were it but *Apelles* his *unica linea*, without which it is impossible for him to attaine to ready draught, much lesse to excellency in generall.

*Cicero* 1. de *O-ratore*.

## The beginning and progresse of Painting.

### C H A P. II.

*A comparison betweene the Painters of old times, and the latter, the great value and prices of Pictures, &c.*

*Ælian* de varia  
*Historia*. lib. 10.



*Ælian* saith, Painters at the first were such bunglers, and so rude, that when they drew a Cow or a Hog, they were faine to write over the head what it was, otherwise the beholder knew not what to make of it; but in short time they grew to that excellency,

excellency; that they were honoured welnigh as gods, as *Metrodorus* the Athenian, of whom, as of some other that were the most famous in their times I will speake a word or two, as well for methode, as the recreation of my Reader.

*Apollodorus* among the Athenians was the first that did expresse the life with colours.

*Euphranor* hath attributed unto him the invention of *Emblemes*, *Impresa's*, and the like heroicall devices, and was the first observer of *Symmetry*, whereof he wrote many volumes.

*Parrhasius* most of all excelled in blacke and white.

*Pyreicus* (as *Volaterane* saith) was onely famous for counterfeiting all base things as earthen pitchers, a scullery, Rogues together by the eares, swine tumbling in the mire, &c. whereupon he was surnamed *Rupograpus*. That is Painter of base things.

*Aristides* was the most excellent of his time for expressing sence and passion, as in that peece of his, of a mother deadly wounded, and giving her child sucke, in whose face he expressed a deadly feare, as loath to deny it food; and unwilling to give it the teate for feare of killing it with her blood; which with the milke issued forth in great abundance. This *Table Alexander* carried with him to *Pella*.

*Protogenes* was the first that could lay his colours so artificially, that one being worne off, a fresh should succeed to the number of foure or five; when hee would vndertake any excellent peece, he vsed to diet himselfe with pease, lupines, and the like; that his invention might be the more quicke and refined.

Amongst his works his *Ialyfus* or *Bacchus* was the chiefe *Plutarch in De-metr.*

chiefe taken at the Rhodes by *Demetrius Poliorcetes*; which he so esteemed, that (as *Plutarch* reports) hee sware he had rather loose all his fathers Images then that table. *Aelian* saith it was seven yeares in making.

*Apelles* who lived in the 1012. *Olympiade*, excelled all the rest, yet for action he gave place to *Amphion*: among his peeces, the picture of *Alexander* at *Ephesus*, and his *Venus* which he left at his death unperfect in *Chios* were the chiefest.

De quo Cicero  
lib. 1. de Oratore.

I will passe over the artificiall peeces of *Zeuxis*, *L. Manlius*, *Pacuvius* a Tragedian Poet, *Metrodorus* before named, an excellent Painter, and withall a great Philosopher, who when *Lucius Paulus* a great man in Rome wrote unto the Vniversity of Athens to provide him a grave and learned Schoolemaster for his sonnes, was chosen by the generall consent of the whole Vniversity, as the fittest man both to bring up his children, and to adorne his triumphes.

Nothing inferiour to these rare Artists (in my judgement) have beene our Painters of late time, and many now living in sundry parts of Europe, who if they could find an *Alexander* or another *Demetrius*, would remaine as famous to posterity, as *Apelles*, or the best of them all have done to us: neither do I suppose every thing to have beene excellent, which over credulous Authors have writ, and ignorant antiquity admired, the best Arts being then in their infancy, whose perfection is not distilled to the purity, untill it hath runne through many ages: what times shall not ever admire that excellent peece of *Raphael Urbine* in the Church of *S. Vittore* in Mil-lane: the workmanship of *Michael Angelo* of the

the last judgement in the Popes Chappell in Rome, *Hercole di Ferrara*; and his notable art scene at this day in Bononia *Pisanello*; who so beautified the Church of Laterane in Rome; *Bellino* the Venetian; whom the Turke so royally rewarded; what *Apelles* could excell *Petro de Burgo* for perspective, *Albert Durer* for drapery, *Michael Angelo* for action, *Goldzius* for good standing, and bold action, *Hans Holben* for sence and the life, *Marcus de Siena* for Landscape, with infinite others, as *Titianus*, *Antonio de Corregio*, *Cesar Sestius*, *Zenale Triviliano*, *Francesco Melzi*; nor must I be ingratefully unmindfull of mine owne Countriemen, who have beene, and are able to equall the best, if occasion served, as old Mr. *Hiliard*, Mr. *Isaac Oliver* inferiour to none in Christendome for the countenance in small; my good friend Mr. *Peake* and Mr. *Marques* for oyle colours, with many more unknowne unto me. Neither doth our Countrey want her Patrons and favourers of this worthy skill, as first the Kings most excellent Majesty, Noble Prince *Henry*, to whom I presented not long since his fathers *Basilicon Doron*, which I had turned a little before throughout into Latine verse. And Emblemes limmed in lively colours, which he gratiof-ly accepted. The Right Honourable *Robert Earle* of Salisbury, and Lord high Treasurer of England, who as he favoureth all learning and excellency, so he is a principall patrone of this art, having lately imployed Mr. *Butler* and many other excellent Artists for the beautifying of his houses, especially his Chappell at Hatfield. The Right Honourable the Earles of *Arundell*, *Worcester*, *Southampton*, *Pembroke*,

Pembrooke, Suffolke, and Northampton, with many Knights and Gentlemen, to whom our masters are daily beholden. Now lest you should esteeme over basely of this Art, and disdaine to have your picture, because you may have it for a trifle (which I account a fault in many of our good workemen) I will tell you the prices of some peeces of note as well in ancient times, as of late dayes.

*Cesar* the Dictator redeemed the tables of *Ajax* and *Medea* for eightie talents, which amount to 24000 French crownes: I speake with the least, because take the lesser Athenian talent (for generally where you finde this word *Talentum* in any Latine Author, as in *Tully* his Oration *pro C. Rabirio Postumo*, and in *Act. in verrem*, and some other places, where you shall finde it ofteneft, you must vnderstand the Athenian talent, except you have the addition of *Aegineum*, *Syrium*, *Babylonium*, &c.) the greater (as *Budens* saith) was bigger by a third part.

King *Amalec* paid for one of *Aristides* peeces an hundred talents.

*Hortensius* the Orator, gave for a table of the Argonauts 144 talents.

*Mnason* paid to *Asclepiodorus* for the twelue Gods after three hundred pounds sterling a peece.

*Candaules* King of *Lydia* gave to *Bularchus* for a peece of his, the weight of the same in gold.

The Duke of Millaine rewarded *Raphael Urbine* with as many Ducats as covered the picture of a great breadth which he had made for him.

Pope *Innocent* the eighth, a worthy lover of all learning, and ingenious Arts, bestowed vpon *Andrea*

*Mantega*

*Mantega* his Painter in the *Belvedere* of Rome two thousand Ducats for a monethes paines.

I have also heard what a round summe was offered by strangers for the Altar cloath of *St. Magnus* in London; sundry other examples I might alledge, but I have said enough to shew that Art hath ever beene well paid her hire, and the professors thereof beene had in esteeme with the worthiest and wisest men.

### CHAP. III.

*A Painter not priviledged to draw what hee list, the manifold abuses of painting: whether the picture of the Trinitie, of our Saviour Christ, according to his humanity, the Images of the Saints and their passions: The signe of the Crosse may bee lawfully drawne or not, &c.*



S. I would have my young Schollertake his pleasure, so I would not have him to buy it at over deare a rate, either with losse of over-much time in the maine profession, or of his cares for a libeller, neither to thinke with *Horace*, he may *quidlibet audere*, for there be many things which as well Nature or Religion would have freed from the pencill; what hurt hath that beastly booke of *Aretines* done abroad in the world, and what lewde Art is there showne in many prints and peeces that are daily brought over out of *Italy*, *Flanders*, and other places, which are oftner enquired after in the shops then any other, little vse else is there of most of the wax pictures of Curtizans



in Rome and Venice being drawne naked, and sold vp and downe as *Libidinis Fomenta*, surely I cannot but commend Art in them, as many times there is excellent good, but verily doe hate their wicked makers, and abominable ends.

Touching the picture of the Trinitie, as commonly it is drawne, first God the Father like an old man, betweene his knees Christ vpon the Crosse, and over his Head a Dove resembling the holy Ghost, I hold it blasphemous, and vtterly vnlawfull, and whatsoeuer the Romane Catholikes thinke of it, both the Scripture, Councels, and Fathers, nay many of the best Divines of their owne side, are either vtterly against it, by *Bellarmines* owne confession, or speake very slenderly for it, as tolerable by the Church, but no wayes allowable by the Word of God: as namely, *Abulensis*, *Durandus*, *Peresius*, and many others, though in plainest termes: *Lorichius* a man of great learning and sound iudgement amongst them, vtterly condemnes the same in these words.

*Abulensis in 4.*

*cap. Deutero.*

*Quaest. 5.*

*Durand. in dist.*

*quaest. 9.*

*Peresius de tra-*

*ditionibus par. 3.*

*Lorichius Ca-*

*thol. Institut. in*

*precept.*

*Est præterea abusus imaginum, quod sanctam Trinitatem præsumptiuus exprimere, quod hæresis est pestilentissima, quid enim magis sanctæ Trinitati aduersum, atque Patrem effingere senis silicernij effigie, filium iuuenis formam habentem, Spiritum Sanctum alitis speciem volitantis referentem? Quid Idiotæ ex tali libro didicisse poterint? errorem sanctæ & Hæresim.*

*Calvin Instit. 1.*

*Places of Scrip-*

*ture against*

*the painting*

*or expresseing*

*of the Trinity.*

Wherein *Calvine* and our Protestant Writers doe agree strongly and truly maintaining the contrary by these places of Scripture, *Exod. 20. Dent. 4. Esay 40.* and 46. lastly *Acts 17.*

To these places it is againe answered by *Bellarmine*,  
Cardi-



Cardinall Cajetan, Catharinus, Diegus, Payva, and Caietan. in 3. others, that it is lawfull to expresse the Trinitie or the picture of God the Father, in such forme as he visibly appeared, sometime like a man, and sometimes like an Angell; the places they alledge are, *Gen. 1. Gen. 3. Gen. 28. Exod. 33. Isai. 6. Michea. 3. Regum. ult. Amos 9. Daniel 7.* Moreover they alledge Saint Augustine, who thought that the Trinitie appeared unto Abraham, *Gen. 18.*

But howsoever these and other places doe seeme to make for the lawfulnessse of it, we are to hold it an impious thing, and not to be tolerated, as being expressly forbidden by the Word of God, and giving occasion of the infinite errors in the Church.

Varro in his time, said that the Images of the Gods, tooke away the feare of them, and increased error.

*Of the Pictures of our Saviour Christ, the Apostles and Martyrs.*

NEither by any meanes may the picture of our Saviour, the Apostles and Martyrs of the Church be drawne to an Idolatrous vse, or be set vp in Churches to be worshipped.

Saith the Elibertine Councell: *Placuit in templis concil. Elibert. non haberi picturas, ne quod colitur, vel adoratur, in parietibus depingatur:* which is, It hath pleased vs (saith the Councell) that pictures be not set vp in Churches, nor any thing bee painted vpon the walles, which is revered or worshipped.

Epiphanius moreover in an Epistle to Iohn Bishop of Ierusalem, saith it is against the authoritie of the

*Alsius Lampri-  
dus in vita A-  
lex.*

Scripture, that an Image be hanged vp in a Church, there speaking of the Image of Christ, or some other Saint which he found painted vpon a cloath.

*Adrian* the Emperour caused Churches to bee built for the Christians without Images.

Beside the holy Scripture, these with many other be the arguments of our Writers: whom *Bellarmino* after his manner answereth severally. That pictures of these kinds may be drawne, and set vp to draw the beholder *ad Historicum usum*, and not *ad cultum*, I hold them very lawfull and tolerable in the windowes of Churches and the private houses, and deserving not to be beaten downe with that violence and fury as they have beene by our Puritanes in many places.

Touching the picture of Christ according to his humanity I would scarce change it for the best Iewel in the world, if I had it truly drawne; neither of the lawfulness thereof I thinke any wise man will make question.

*Tertul in lib. de  
pudicitia.*

*Tertullian* who hath lived within the first five hundred yeeres, reporteth that the picture of Christ was engraven vpon the communion Cup, carrying the lost sheepe vpon his shoulder.

*Gregory Nyssenus* in his Oration for *Theodorus* the Emperour, saith, the Emperour was delighted when he saw the Temple of God beautified with stately buildings, and with sundry ornaments within, where the painter had shewed the excellency of his Art in setting forth the valiant sufferings of the Martyrs, their torments, the cruell countenances of *Tyrants* their violence, the fiery furnace, the blessed end of those valiant Champions, &c.

*Zozomen*

*Zozomen* and *Nicephorus* write that in the time of *Zozomen. l. 3. c. 10.*  
*Iulian* the Apostata, the Image of Christ, which was  
 at Panneades, was brought by the Christians into  
 one of their Churches and there preserved.

*Nazianzen* grieved much that a Citie of *Dioca-* *Nazianzen. E-*  
*saria* was to bee razed and destroyed, wherein was *pist. 49. ad Olym-*  
 a Temple, which himselfe had adorned with sun- *pium.*  
 dry Statues.

*Of the Crosse.*

**T**Hough the Crosse be of the same nature with  
 the other forenamed, I am mooved to say some-  
 thing particularly of the same, since being lately in  
 company with a Gentleman of this Land wholly  
 devoted to Puritanisme, a reasonable good Scholler,  
 and one, who, as he told mee in his time had beene a  
 Burgesse of the Parliament House, wee had a dis-  
 course of the Crosse, I affirming that it was an an-  
 cient and honourable bearing in Armes, naming many  
 of our Nobilitie and Gentry that bare it: yea but  
 (quoth hee) our Heralds in former times were to  
 blame, for giving allowance to such reliques of Idola-  
 try, and suffering them so publikely to be carryed vp  
 and downe vpon Coaches.

But leaving such pure judgements to their singu-  
 laritie, we are satisfied, since we know from time to  
 time, it hath beene allowed by the Church, not to  
 any superstitious vse, but because the ancient Chri-  
 stians thought that their glory wherewith the Gen-  
 tiles had so long scorned and disgraced them withall.

*Constantine* the Emperour gaue the Crosse in his  
 Standard, as *Eusebius* witnesseth, who also having *Euseb. l. 1. de vi-*  
*ta Constant.*

overcome *Maxentius*, erected a Crosse in the chiefeſt place in all Rome with theſe words, *hoc ſalutare ſignum*. Moreover he cauſed his ſtatue to be made with a Crosse in his hand.

*Zozomen. lib. 1.  
cap. 8.*

*Theodosius* forbade it ſhould be painted upon the ground.

*Arcadius* his ſonne cauſed it the firſt to be ſtamped upon his coyne in gold, (which kind of Crosse I make no queſtion but of all ſorts is loved well enough) as *Proſperus* writeth, *de predict. & promiſ. part.*

*Auguſt. ſer. 18.  
de verbis Domi-  
ni.*

3. cap. 34.

*Paulus Diaconus  
lib. 18.*

*Tiberius*, when he ſaw the Crosse cut in Marble, and lying upon the ground, cauſed it to be digged up, and ſet upright, ſaying, we ought to ſigne our forehead and breaſt with the Crosse of the Lord, and we tread it under our feet.

*In Concil. quod  
Chriſtus ſit  
Deus.*

*Chryſoſtome* ſaith, that in his time (beſide the Ceremony of uſing it in Baptiſme and the Lords Supper) it was painted upon beds, Armour, Ships, &c. Touching the Ceremony of ſigning with the ſame as we uſe it in Baptiſme to ſay any thing thereof, were beſide my ſubject, neither were it needfull ſince the meanest divine can tell, that it hath anciently beene uſed and allowed by the Fathers, as *Baſil* (who affirms it to be one of the Apoſtolicall traditions) *Cyrril*, *Tertullian*, *St. Cyprian*, and laſtly, *Saint Auguſtine*, who ſaith, that except the foreheads of the beleevers (as children baptized) bee ſigned with the ſigne of the Crosse, the forme of baptiſme is not as it ought to be: but enough if not too much of this ſubiect.

*Auguſt. Traſlat.  
in Ioan. 118.  
Nihil eorum rite  
perficitur.*

## CHAP. IIII.

*Pencils and other Instruments necessary  
for drawing.*

**M**Any wayes I know there have beene devised to teach draught, as namely, by crossing the patterne, then your owne papers with equall spaces, filling the same as you find in your example: also drawing upon a lanterne horne with a paper blackt with a torch, and such like: neither doe I mislike any such convenient helpe to a yong learners furtherance: but to learne to the purpose, and to grow cunning in short time, you should rather fall to it onely by your owne conceit and judgement, and let those toys goe, you must first get you blacke lead sharpned finely: and put fast into quils, for your rude and first draught, some ten or twelve. Blacke lead in quils.

Moreover you must not be without as many Sallow coales, sharpned at the ends: you shall chuse them thus, they are more blew and finer grained then the other coales, smooth (being broken) like Satten: you shall sharpen them upon one of your fingers, as also your blacke lead; other coales will quickly breake, and never point sharpe. Sallow coales.

Get you also a small paire of brazen compasses and fine rule, for taking the distance, if you follow a print; and be not without the crummes of fine manchet or white bread, to rub out your lead or coale, when you have done amisse, or finished your worke. Rule and compasses.

Scriveners and writing Schoolemasters in the  
Countrey

Broome Pen-  
fils.

countray that teach to write have divers small penfils of Broome, with which they shadow great letters with common Inke in Coppy bookes very pretily: they are made in this manner, take a Broome stalke about the bignesse of a spoone handle, and cut it even at the end, when you have done, chew it betweene your teeth till it be fine and grow heary at the end like a penfill: but I care not how little you vse them, because your pen shall doe better, and shew more Art.

For your Drawing-pens, never be without twenty or thirtie at a time, made of Ravens and Goose quills; your Ravens quilles are the best of all other, to write faire, or shadow fine, your Goose quills serve for the bigger or ruder lines. To draw with dry colours, you may make long pastils, which you shall doe by grinding red Led, or any other colour with strong Wort, and so roule them up into long roubles like penfils drying them in the Sunne: some put hereto a little new milke.

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CHAP. V.

*The first Practise.*



Having these in a readinesse, you shall practise for the space of a weeke or thereabouts, to draw Circles, Squares of all sorts, a Cilinder, the ovall forme with other such like solide and plaine Geometricall figures with a swift hand till you can doe them indifferent well, but after using the helpe of your Rule and Compasse: the reason of exercising you

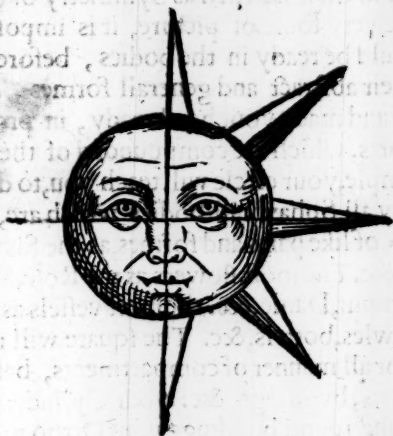
you first in these is, when as Symmetry or proportion is the very soule of picture, it is impossible that you should be ready in the bodies, before you can draw their abstract and generall formes, and have wonted and made your hand ready, in proportions of all sorts, which are compounded of the same, as for example, your circle will teach you, to draw even and truly all Spharicall bodies which are, *isomorphi* *isomorphi* *isomorphi* of like parts and formes, as the Sun, Moone, Starres, &c. The most flowers as the Rose, Marigold, Helitropium, Daisie, &c. the most vessels as cups, bassons, bowles, bortels, &c. The square will make you ready for all manner of compartments, bafes, perystiles, plots, buildings, &c. your Cylinder for valted turrets, and round buildings, your Orthogonium and Pyramis, for sharpe steeples, turrets and all things, *in macronem fastigiata*, your Ovall forme will helpe you in drawing the face, a shield or such like: so that you may reduce many thousand bodies to these few generall figures, as unto their principall heads and fountaines. After you are cunning in these figures (beginning with the circle) imitate something of circular forme, what you shall thinke good, in which as in all the other aforementioned proportions you shall work & helpe your selfe by the Diameter (which is a strait line, drawn long waies just in the midst of your circle or square) and which will guide you marvelously in your work: for example, if I would draw the Sunne, so soone as I have made a faire circle I draw (with Cole or Led that I may rub it out againe) my diameter or line down the midst, over w<sup>ch</sup> if you will again, you may draw a crosse line, both which divide your Circle equally into foure parts, as you see.

The use of the  
Circle, Square,  
Cylinder or  
Orthogonium  
and Pyramis.

D

Which





Which Diameter with the crosse line, are not onely your directors, for the equall placing of the greater and lesser beames, on the side as you may perceive : but also for the Drawing of the Nose, Mouth and Eyes, even in the midst of the Face.

I will give you another example of a Goblet or cup. First, I make a half or semicircle for the Bowle, downe the midst of which (as low as I would have the foote to come) I draw my Diameter or straight line, which being done, the worst is past: you must now marke: I am not tyed to make my Bowle as round as the circle, but long or what fashion I list, no other use hath the Circle there then to guide mee even on either side, whether I make it broad or narrow, long or short, embosse it, or howsoever, the other part of the line causeth mee to make the foote even as you see.

Which





Which line and Circle (as I said before) you may with your white bread rub out, when you have done.

In these and such like, you may at your pleasure finde infinite varietie to set your selfe a worke with, till you are able to fall to worke by your owne judgement; which you shall doe in your next and second practise.

# CHAP. VI.

## *The second Practise.*

**Y**ou shall, next after your hand is growne ready in the foresaid proportions, practise to draw small and easie things, comming as neere your former examples as may be, by your conceit onely: as a Cherry with the leafe, the shaft of a Steeple, a single or canker Rose, &c. wherein you shall begin to take some delight, and finde no great difficultie.

But in drawing these and whatsoever else, I must not forget to tell you; that you must be perfect and quicke in the generall or outward lines, and give them a reasonable good proportion, ere you fall to shadowing or tricking your worke within: wherefore I would have you make an assey fixe or seven times at the least for the generall proportion onely: if at first it be not to your minde, as for example in drawing of a Rose, be sure that the compasse of it be not faultie, ere you cast out the leaves by five equall lines, or in making a womans Ruffe, that you score

it out first narrow in the necke, then wider from the cheekes, and narrow againe under the chin very truly, ere you adde the lace of setting, all which is done with one line, which I call the generall, or extreme.

For those formes that are mixed and uncertaine, and where your circle and square can doe you no good (being left only to your Idea) as in a Lion, a Horse or

A strong imagination required in a good Painter.

such like: you must worke altogether by your owne judgement, and winne the proportion by daily practise, which will seeme very harsh and strange unto you at the first, but to helpe your self herein you shal doe thus: having the generall notion or shape of the thing in your minde you meane to draw (which I doubt not but you may conceive and remember as well as the best painter in the world, though not expresse according to the rules of art) draw it with your lead or coale after your owne fashion, though never so badly, and lay it from you for a day: the next day peruse it well, bethinke your selfe where you have erred, and mend it according to that Idea you carry in your minde, in the generall proportion: when you have this done, lay it by againe till the next day, and so continue for 5 or 6 dayes together, correcting by degrees the other parts even to small veines as your discretion will serve you; this may you doe with 40 papers at once, of severall things: having done what you can (though not to your liking) conferre it by the like, some excellent print or patterne of the same, using no rule or compasse at all but your owne judgement in mending every fault lightly, & with a quicke hand, giving every place his due; whereby you shall of all sides meete with your errors, and finde an incredible furtherance to your practise: though here-

How to helpe you in your Idea.

unto

unto is required I must confesse, a strong imagination, and a good memory, which are the midwives to this art and practise as in all things else, the nurse that brings it to full growth and perfection.

## CHAP. VII.

*Of Drawing the Face or countenance  
of a Man.*

**S**ince a Man is the worthiest of all creatures, and such pleasing varietie in countenances is so disposed of by the Divine providence, that among ten thousand you shall not see one like another (as well for breeding delight, as for observing a method, after you have practised according to your former directions in other things) you shall begin to draw a mans face, in which as in all other creatures you must take your beginning at the forehead, and so draw downward till you have finished.

The visage or countenance is (for the most part) drawn but three manner of wayes, the first is full faced, as commonly we see King Henry the 8 drawne: The full face.



The second is three quarter faced, as our Flanders and ordinary pictures are, that is when one part of the face is hid by a quarter as thus:

Halfe face.



The third is onely halfe faced, as you see the pictures of *Philip* and *Mary* upon a twelve pence, or as this *Caesars* head.



For draught of a full face you must beare in memory, and narrowly observe the bredth of the forehead, and the compasse of both the cheekes, all which are composed of two lines as thus:

And be carefull to give as precise an evenesse to one side as to the other; causing both your lines to meete at the tip of the chin: your Diameter guideth you for the even placing (as I said) of nose and mouth, your other line for the just opposition of the eyes betweene which in distance for the nose, alwayes leave the space of an eye.

The space of  
an other eye  
to be left be-  
twene the  
eyes.

The end of the Nose in ordinary proportion must be brought no lower then the middle of the cheek, from whence to the chin is for the most part as farre, as from thence upward to the eye-browes.

The nose of a full face must not be expressed with apparant lines, but with a very fine shadow on each side, as you see.

An eye is commonly drawne in this manner.



To make an angry or sterne countenance, let your

your brow bend so, that it may almost seeme to touch the ball of the eye; at what time you must also give the forehead a fine wrinkle or two, and withall the upper part of the nose betweene the eyes.

A great conceit is required in making the Eye, Great difficulty in the eye. which either by the dulnesse or lively quicknesse

thereof, giveth a great taste of the spirit and disposition of the minde (which many times I will not deny may be aswell perceived by the mouth, and motion of the body,) as in drawing a foole or idiot, by making his eyes narrow, and his temples wrinkled with laughter, wide mouthed, or shewing his teeth, &c. A grave or reverend father by giving him a demisse and lowly countenance, his eye beholding you with a sober cast, which is caused by the upper eyelid covering a great part of the ball, and is an especiall marke of a sober and stayed braine within.

*Nazianzen* when he beheld a *Iulian* (long time before he was Emperour, at *Athens*, at the very first sight of his countenance, (Presaging his future disposition) burst forth into these words; *Deus bone, quantum malum favet Romanum imperium* : for (as he witnesseth Nicephor. lib. 10. cap. 3. 7. Nazianz. in 2. invect. contra Iulianum.

himselfe) there was not any signe of goodnesse or towardnesse in him, his eyes rowled in his head, wandering and turning fearefully now this, now that way; sparkling with fury and anger, his nose was growne wrinkled with scoffing and deriding, the rest of his countenance tending to mockery, his laughter so immoderate, that his whole body would shake therewith, his shoulders shrinking to and fro, to his necke: his legs and feete seldome standing still, his questions and answers suspitious, rash, and often interrupted by short fetching his breath; by which signes the

good

Brusonijs lib. 7.  
cap. 20.

good man foresaw his inbred tyranny and vile disposition, which after burst forth into an horrible persecution and open rebellion against God and his Church. A Græcian Captaine in like manner noting very often the cast of the eye and countenance of *Scylla*, together with his gesture and motion of body, used these words: it is impossible but this Gentleman one day should proove a great Commander, and I marvaile that he is not advanced all this while. *Digonius* an Earle of Flanders, when he should have beene put to death by the Turke, a Phisiogonomer wisht that he might not die by any meanes, because if he lived he would sow much dissention among the Christians, which after fell out to be true: by which examples and the like, I proove that there is a certaine *Indicium*, or notice of the minds disposition inlye imprinted by nature even in the countenance, and many times in the eye or mouth, which (as I have said) you must bee carefull, as you shall have occasion, warily to observe.

The mouth.

Now for the mouth (though least of all other any generall rule may be given for it,) it consisteth principally of two lines, whereof one expresth the mouth it selfe, the other the neather lip: the overlip is best showne by a shadow cast over the crosse line as you see; which shadow and crosse line if you draw by the life must be hit at an haire breadth, and if your picture be little, you cannot thinke so small a thing as giveth or quite taketh away the touch and resemblance of the mouth: and to say truly, it will be the hardest peece of cunning that ever you shall meet withall: therefore you had neede cause the partie whom you will draw, to sit as we say, *Vultu composito*, with-





nesse, rednesse, fiery eyes, &c. are adjuncts to the same.

You shall expresse love by making *vultum serene*, faire and pleasant, no where clouded with wrinckles, or furrowed with unpleasing bendings, which are commonly effects of care, melancholly, anger, despaire, and the like: first you are to give the forehead a Majesticke grace and height, a full eye which you shall make very pleasing by shadowing it with a fine shadow at the bottome of the eye lid, and a little at the corner, a small and proportionable nose, the nosethrills not too wide, a cleere cheeke which you shall make by shadowing the same on one side, the mouth smiling which you shall doe by making a thinne upper lippe, and shadowing the mouth line a little at the corners, and for as much as the kinds of beauties are infinite, if you would draw some rare peece for beauty, you should as *Apelles* was wont, frequent the Court or City, and imitate some excellent beauty or other. I was not long since extremely troubled with a peece of the Sea Nymphes being all sisters, in whose faces I was to expresse a singular and severall beauty, yet so like one another, that they might be knowne to be sisters, the history is in the second of *Ovids* Metamorphosis. And *Virgil* describing the countenance of *Aeneas*, exprefeth with singular art the beauty and comelinesse which his mother *Venus* had bestowed upon him in this manner.

*Æneid. I.*

*Os humerosque Deo similis, namque ipsa decoram  
Cæsariem gnato genetrix, lumenque juventa,  
Purpureum, & latos oculis afflarat honores.*

You shall shew feare in the countenance, by making of the eyes to look hollow, heavily and downward,

ward, the cheekes false, the mouth close, the haire staring or hanging carelessly about the eares. I saw an excellent peece of this kind done by *Leonard Vincenzio*, done to the imitation of an ancient painter, which was a company of young men swimming, and upon the sodaine surprized by the enemy, where you might see one putting his head into his shirt sleeve for haste, another running away halfe naked. Feare is described by our excellent *Spencer* to ride in armour, at the clashing whereof he lookes deadly pale, as asfeard of himselfe. In his Faery  
Queene.

The like observations you are to keepe in the rest which you shall naturally find described by our Poets, by *Lomazius*, and lastly in mine Emblems, so that it were needlesse for mee heere to reiterate the same.

## CHAP. IX.

*Of the whole body.*

When you are growne something perfect in the face, and can draw the head indifferently well, you must be carefull to proportion the body thereafter, than the error of which, no one fault is more common with the most Painters: for you shall scarce see one among twenty but will draw the head too big, which if you observe, you shall find in most pictures: helpe your selfe herein by setting a boy before you, causing him to stand which way you list, and so to wont your judgement to the proportion by little and little: having finished the head, draw

Making the  
head too big, a  
common fault.

the necke.

the necke, beginning it with one line from about the tip of the eare, then draw the other downe from the ball of the cheeke ( which is lessened on the other side ) as farre as you thinke good to the shoulder, where stay, till you have shadowed it: the shadowes of the neck in a child or young woman are very fine, rare and scarcely seene, but in a man the finewes must be expressed, with the veines, by shadowing the rest of the necke, and leaving them white. For the proportion of the other parts ( because *Lomazius* hath prevented mee: whose booke though it bee somewhat obscure, in any case I would have you to buy, after you are well entred ) I will omit and shew you onely such eminences which by shadow must be necessarily expressed: after you have done the neck: you are to expresse the wing or upper part of the shoulder by shadowing it underneath, the brawne of the arme must appeare full, shadowed on one side, then shew the wrist bone thereof, & the meeting of the veines in that place, the veines of the backe of the hand, and the knuckles, are made with two or three haire strokes with a fine touch of your pen: the pappes of a man are showne by two or three fine strokes given underneath, in a woman, with a circular shadow well deepned, the ribs are so to be shadowed, as you doubt whether they appeare or no: except your man were starved, or you should draw death himselfe: the belly shall be eminent by shadowing the flanke, and under the breast bone: the brawne of the thigh shall appeare, by drawing small haire strokes from the hip to the knee, shadowed againe overtwartly: the knee pan must be showne with the knitting thereof by a fine shadow underneath the joynt; the shinbone from

The shoulder.  
The arme.  
The wrist.

The knuckles.  
The paps.  
The ribs.

The belly.

The thigh.  
The knee.

from the knee to the instep, is made by shadowing one halfe of the leg with a single shadow, the ankle bone will shew it selfe by a shadow given underneath as the knee; the sinewes must seeme to take their beginning from the midst of the foote, and to grow bigger the neerer they are to the toes. The legge.

There is a great Art in making the foote, wherein your shadowes must take place as occasion serveth, and to say the truth, so they must in the other parts, but naturally they fall as I have said; for teaching you the true shadowing of a naked body; *Goltzius* is one of the best, whose prints above any other I wish you to imitate. The foote.

#### CHAP. X.

*Of shadowing and observing the Light according to the rules and infallible principles of perspective.*



Shadow is nothing else but a diminution of the first and second light.

The first light I call that which proceedeth immediately from a lightned body, as the beames of the Sunne.

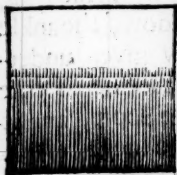
The second is an accidental light disspreading it self into the aire or *medium*, proceeding from the other.

Vnder this division are comprehended the other lights, as the light of glory is referred to the first. The light of all manner of reflexions to the second.

Shadowes are threefold: the first is a single shadow, and the least of all other, and is proper to the plaine Superficies, where it is not wholly possessed of the light; as for example.

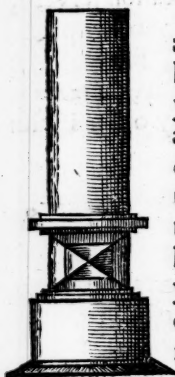
E 3

I draw

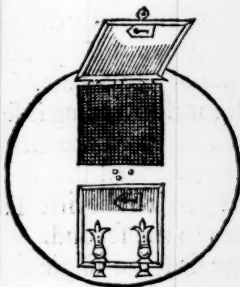


I draw a foure square plate thus, that shadow, because there is no hollow, but all plaine (as needest participating with the light) is most naturall and agreeable to that body.

The double shadow.



The second is the double shadow, and it is used when the Superficies begins once to forsake your eyes as you may perceive best in columnes as thus: where it beeing darkened double, it presenteth to your eye (as it were) the backside, leaving that unshadowed to the light. Your treble shadow is made by crossing over your double shadow againe, which darkeneth by a third part in this manner, as followeth.



It is used for the inmost shadow and farthest from the light, as in gulfes, chinkes of the earth, wels, caves within houses (as when you imagine to looke in at a doore, or window) under the bellies and flankes of beasts to shew the thicknesse or

darkenesse of a mightie wood, that it may seeme *nulli penetrabilis astro*: consequently in all places where

where the light is beaten forth, as your reason will teach you.

*Generall rules for shadowing.*

**Y**OU must alwayes cast your shadow one way, that is, on which side of the body you begin your shadow, you must continue it till your worke be done: as if I would draw a man, I begin to shadow his left cheek, the left part of his necke, the left side of the left arme, the left side of the left thigh, &c. leaving the other to the light, except the light side be darkned by the opposition of another body, as if three bowles should stand together, that in the midst must receive a shadow on both sides.

2. All circular and round bodies that receive a concentration of the light, as the light of a burning glasse, when it doth gather it selfe into a small center, must be shadowed in circular manner as thus:



3. All perfect lights doe receive no shadow at all, therefore hee did absurdly, that in the transfiguration of our Saviour in the Mount, gave not his garments a deepe shadow, but also thinking to shew great Art, hee gave the beames of the light it selfe a deeper,

both which ought to have beene most glorious, and all meanes used for their lustre and brightnesse; which hath beene excellently well observed of *Stradane* and *Goltzius*.

4. Where contrary shadowes concur and strive

( as

(as those crosse winds about *Aeneas* his ship) for superiority, let the neereſt and moſt ſolide body be firſt ſerved. In the double and treble ſhadowes, let your firſt ſtrokes be very dry for feare of blotting ere you crosse them.

5. It will ſeeme a hard matter to ſhadow a gemme or well pointed Diamond, that hath many ſides and ſquares, and to give the luſtre, where it ought: but if you obſerve the rules of the light which I ſhall give you, you ſhall eaſily doe it without difficultie.

6. All ſhadowes participate in the *medium* according to the greatneſſe or weakenefſe of the light.

7. No body betweene the light, and our ſight can effect an absolute darkeneſſe, wherefore I ſaid a ſhadow was but a diminution of the light, and it is a great queſtion whether there be any darkneſſe in the world or not. But becauſe all manner of ſhadowes depend upon the light; I will briefly for your memory teach you by generall propoſitions what you are to obſerve in the nature of the ſame, it being a matter of the greateſt moment in picture, and wherein you ſhall exerciſe your judgement with an incredible pleaſure, it being one of the moſt delightfull ſecrets in nature.

#### 1. Propoſition.

All light doth diſperſe it ſelfe upon the object circularly, and againe the object enlightned affecteth the aire or *medium* in the ſame manner, the reaſon is, becauſe the round or Sphaerickall figure as to all heavenly bodies, ſo it agreeth naturally to light, as the moſt absolute, the moſt perfect, and conſervative of all others, wee finde this to bee true if we but view the light thorow a hole or creviſe in a Sun-ſhine morning,



morning, or about the flame of a candle, hence you must learne in shadowing all circular bodies to give a circular light, except by some accident you are compelled to the contrary.

*2 Proposition.*

Every greater light dimmes and diminisheth the lesser, as for example the stars shine in the day time, yet wee perceive not their light, by reason of the greater light of the Sunne, yet if you stand in the bottome of a well, you shall easily perceive them and their motion, the reason is the light or beame of the starre being perpendicular or direct over your head, is of greater force then the beames of the Sunne comming obliquely or sideway (for you must take it for a generall rule, that all beames or reflexions from the perpendicular are of more force then the other broken and oblique, for example a ball being stricken hard downe with your hand, reboundeth backe in the same line with greater force then when it flyeth side wayes, so doth an arrow shot against the stone wall.) Moreoever in an evening at a bone-fire in the streete you shall hardly discerne any thing beyond the fire being your light hindered by the light thereof which otherwise you might well doe.

*3 Proposition.*

Bodies lighted by night by fire, must have a brighter lustre given them then by day, as I have seene many excellent peeces of that nature, as the taking of Christ by night, sacking of Cities, batfowling and the like, the reason is, because fire in the night being compassed about with darknesse, enlightens the *medium* more forcable and neerely.

## 4 Proposition.

According to the diversity or (as the Logicians terme it) the intention and remission of the light, the colours of bodies are changed, as the feathers of birds wings, cloth of sundry colours, the Sea at morning and even, and the like.

## 5 Proposition.

Lights never mingle in their *Medium*, as wee proove by the shadow of many candles lighted at once.

## 6 Proposition.

In all concave and hollow bodies that are capable of light as silver basens, bowles, and the like, the light must be strongest and brightest in the center, the reason is from every point of the concavity, the perpendicular lines meete and joyne together in the Center.

## 7 Proposition.

Every Sphæricall body that giveth light, enlightens a lesser Sphæricall body according to the quantity of his Diameter: for example, by how much the Diameter of the Sunne is broader then the Diameter of the earth, by so much the earth is enlightned beyond his Diameter or middle.

*Alhacen* and *Vitellio* have taught the making of artificiall instruments for taking of the light, which with the manner of making *Albert Durers* glasse, I will teach you in a discourse of perspective I will shortly publish.

## 8 Proposition.

If the light penetrateth any cleare body (which we call *Diaphanon*) that is coloured as painted glasse Amber, Cristall, faire water, a glasse of Claret wine,

wine, and the like, you must remember to give the light the same colour that his *Medium* is of, as if we looke through red or blew glasse, every thing without appeareth red or blew to our sight.

*9 Proposition.*

Every beame direct reflected or broken is so much the more weake in the lightning or burning, by how much the lesse time it stayeth upon the object: this is proved if we dry a thing in a paper over a candle, which we doe a great while without burning, or by the swift motion of Rivers, who take not the heate of the Sunne so much as standing waters: wherefore those countries under the Equinoctiall, by reason of the equall presence and absence of the Sunne are very temperate, whereas on the contrary in Lituania and thereabouts, where it is in a manner day continually, they have extreame hot Summers, and most bitter cold Winters.

*Of Foreshortning.*

The chiefe use of perspective you have in fore-shortning, which is when by art the whole is concluded into one part, which onely shall appeare to the sight, as if I should paint a ship upon the Sea, yet there should appeare unto you but her forepart, the rest imagined hid, or likewise an horse with his brest and head looking full in my face, I must of necessity foreshorten him behind, because his sides and flanks appeare not unto me: this kind of draught is willingly overslipt by ordinary painters for want of cunning and skill to performe it; and you shall see not one thing among an hundred among them drawne in this manner, but after the ordinary fashion side-ways, and that but lamely neither.

The use of it is to expresse all manner of action in man or beast, to represent many things in a little roome, to give or shew sundry sides of Cities, Castles, Forts, &c. at one time.

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CHAP. XI.

*Certaine Questions of manifold deceptions of the sight by perspective.*



ALL errors of the sight proceed from a three-fold cause, the first exterior, or being as I may say in the false apprehension of distance; opposition, proportion or the like, the second from an inward cause, as the weakenesse of the eye it selfe, or the decay of the Spirits, the third from the affection of the eye from some outward humour of hurt, but we are onely to intreate of the first.

1. *Why the Horizon appeareth to our sight bigger then any part else of the Hemisphere.*

All quantity of distance is knowne by bodies interposed, but betweene our eye and the verticall point of heaven over our heads we perceive nothing; betweene our sight and the horizon, there appeareth the breadth of the earth, the space therefore seemeth greater.

2. *Why in round and Spharicall glasses every thing appeareth crooked to the eye.*

In all glasses the forme of the figure seene, followeth the forme of the figure reflecting, but the reflection from the superficies or outside, is after the forme of the superficies which is crooked, therefore

fore must the thing seene needs appeare crooked.

3. *Why in the said Round glasses all things appeare lesse then in plaine glasses.*

Because the concourse or meeting of the beames, with the perpendicular line in orbicular glasses is neerer to the eye then in plaine glasses: *Euclide* gives another reason which is this. Because (saith he) in plaine glasses, the reflexion is greater and more forceable then in the round; for as I said the Idolon or Image is of the nature of the Superficies reflecting the same.

4. *Why in a glasse broken to peeces, in every peece you see a severall face, and but one, if you joyne them together.*

The reason is the diversitie of position or situation, which may be gathered by a concave or hollow glasse, wherein you shall see your face in sundry places at once, there being a reflexion from every part of the glasse. Heereupon in uneven glasses, your face will appeare to be monstrous,

5. *Why square things by distance seeme unto us to be long; as Courts, the rooves of Churches and houses, &c.*

Because the excesse or multitude of beames falling upon the sides of the square body indirectly presented to the eye, is not proportionate with a sensible proportion to those beames that fall upon the side directly against the eye, by comparison with the whole distance. Besides sight is not able to discern the obliquitie of the sides, because it is seene sideways under longer beames, and a lesser angle.

6. *Why the Sunne and Moone appeare bigger at their rising or setting, then when they are in our verticall point.*

One reason is, because as I said before, any thing

that hath a relation to a greater space, is imagined greater, the other is the corruption (as I may say) of the ayre or *medium* being at morning and evening more subject to vapors and exhalations then at any other time, the same reason may be given of an apple in the water, of birds and stakes upon the Sea sands, which being foure or five miles off, appeare bigger unto you, then neere hand; the like of trees that appeare twice as bigge in a mistie or rymie morning then indeed they are: hereupon a friend of mine was notably cozened in a bargaine of timber hee bought by the great, in a mistie morning, but I feare mee within these few yeeres, the mists will be so thicke, we shall see no timber at all.

7. *Why a burning glasse causeth fire.*

The reason is the concurse and concentration of the broken beames with the perpendicular in the midst of the glasse being round and thicke.

8. *Why all things appeare downward in the water.*

Every thing seemeth downward in the water by reason of the fall of the other beames in the Cathetion or perpendicular.

CHAP. XI.

*of Landtskip.*



Landtskip is a Dutch word, and it is as much as we should say in English Landship, or expressing of the land by hilles, woods, castles, seas, vallies, ruines, hanging rockes, cities, townes, &c. as farre as may bee shewed within our Horizon. If it be

be not drawne by it selfe or for the owne sake, but in respect, and for the sake of some thing else: it falleth out among those things which wee call *Parerga*, which are additions or adjuncts rather of ornament, then otherwise necessary.

*Generall rules for Landskip.*

**Y**OU shall alwayes in your Landskip shew a faire Horizon, and expresse the heaven more or lesse either over-cast by clouds, or with a cleere skie, shewing the Sunne rising or setting over some hill or other: you shall seldome, except upon necessity, shew the Moone or Starres, because we imagine all things to be seene by day.

2. If you shew the Sunne, let all the light of your trees, hilles, rockes, buildings, &c. be given thitherward: shadow also your clouds from the Sunne: and you must be very daintie in lessening your bodies by their distance, and have a regard, the farther your Landskip goeth to those *universalia*, which as *Aristotle* saith (in respect of their particulars concealed from our senses) are *notiora*: as in discerning a building tenne or twelve miles off, I cannot tell whether it be Church, Castle, House, or the like: So that in drawing of it, I must expresse no particular signe as Bell, Portcullis, &c. but shew it as weakely and as faintly as mine eye judgeth of it, because all those particulars are taken away by the greatnesse of the distance. I have seene a man painted comming downe a hill some mile and a halfe from mee, as I judged by the Landskip, yet might you have told all the buttons of his doublet: whether the painter had a quicke invention,



invention, or the Gentlemans buttons were as bigge as those in fashion, when *Monsieur* came into *England*, I will leave it to my Readers judgement.

If you lay your Landskip in colours, the farther you goe, the more you must lighten it with a thinne and ayerie blew, to make it seeme farre off, beginning it first with a darke greene, so driving it by degrees into a blew, which the densitie of the ayre betweene our sight, and that place doth (onely imaginarily) effect.

*Of the fairest and most beautifull Landtskips in the world.*

Of Landtskips by land the fairest may betaken upon mount Libanus neere Hierusalem, whence you may discerne all those holy places where our Saviour lived, and in a manner all over the holy Land. Moreover you may plainly view all the townes upon the Sea coast, and into the Sea, as farre as Cyprus, being distant from Ioppa, or Iaffa (the first entry or landing place within the holy land) two hundred and fiftie miles.

At *Constantinople* you have as faire a Landtskip as any where else in the world, as well in regard of the beautifull places behinde, as the goodly prospect into both Seas.

Vpon the mount Ida in Candie called by the Inhabitants *Pfylloritie*, where you shall see underneath you the most goodly countrey of the world affoording all manner of delight Nature can affoord, shady woods of all manner of trees bearing fruit, as Olives, Orcengies, and Figtrees, Cedars, Siftis, (that beareth that excellent gumme Ladanum, being made of the dew of heaven falling upon the leaves) vallies, tapystry,

stry with innumerable sorts of flowers great store of rockes, and little hilles whereon grow most fruitfull vines in great plentie, yeelding that excellent wine we call Malmsey, and from whence discend a thousand small rivers that water the whole country, none of them so bigge as they are able to carry a boate. The chiefe townes of the whole Iland Candia (being the chiefe, and scituate at the foote of the said mount Ida,) Cania Sitrio and Rethymo, and the faire haven of Meleca, into the Sea Eastward toward the Cape Solomone, you have in your view the gulse Satellia or Siriatica, westward a goodly prospect from the Adriatique Sea, to the North the Archipelago, and to the South the Sea of Carthage.

The fairest prospects of Italy are about Naples, Millane, *Lago di Como*, and *di Guardia* neere Peschera, also upon *Monte di Santa Croce*, as you come from Genoa, upon the Appennines (being the ridge or back bone of the countrey) and upon those Alpes that are adjoyning to Piemont.

In Spaine if you would try your skill in Landtskip, or perfect an excellent peece in this kinde, I would send you to the magnificent Escuriall. About Valledolid, and toward the Sea side neere Cartagena.

In France about the Constables house ten miles off from Paris, Amiens, Auignon (belonging to the Pope) Fontaine bleau many places in Normandie, Burdeaux, and Rochell.

In Germany you have no fairer prospects then upon the banke of the Rhine.

In England I like best at Windsore and the countrey there abouts, the prospect which you take of the

Citie of London upon High-gate, all the country about Roiston, with many other places.

*Of the Graces of Landskip.*

Though invention and imitation in this kinde are infinite, you must have a care to worke with a sound judgement, that your worke become not ridiculous to the beholders eye, as well for true observation of the distance as absurditie of accident: that is, though your Landship be good and true in generall, yet some particular error overslips your judgement either in mistaking or not observing the time and season of the yeere, the true shadow of your worke with the light of the Sunne, the bending of trees in winds and tempests, the naturall course of rivers and such like.

To settle therefore your judgement in these and the like, I wish you first to imitate the abstract or labour of every moneth. Not as a foolish Painter undertaking the like, and beginning with Ianuary, drew him sitting in a wicker chaire like an old man, with three or foure night Caps on his head by the fire, his slip shoes by, and one foote upon the tongues within the chimney, and without doores haycocks, greene trees, and as if it had beene in the midst of Iuly. Wherefore I say such a Winter peece should be graced and beautified with all manner of workes and exercises of winter, as foot-ball, felling of wood, sliding upon the yce, batfowling by night, hunting the Beares, or Foxe in the snow, making you trees every where bare or laden with snow, the earth without flowers, and cattell, the ayre thicke with clouds, rivers and lakes frozen, which you may shew by carts passing over, or Boyes playing upon the same, and a thousand

thousand the like. The same method observe in the other seasons.

If you draw your Landtskip according to your invention, you shall please very well, if you shew in the same, the faire side of some goodly Citie, haven, Forrest, stately house with gardens, I ever tooke delight in those peeces that shewed the life a countrey village, faire or market, *Bergamascas* cookerie, *Morrice* dancing, peasants together by the eares, and the like.

For your *Parergas* or needlesse graces, you may set forth the same with farme houses, water-milles, pilgrimes travelling through the woods, the ruines of Churches, Castles, &c. but you shall finde your conceipt seconded with a thousand inventions.

### CHAP. XIII.

#### Of Drapery.

**D**Rapery (so called of the French word *Drap*, which is cloath) principally consisteth in the true making and folding your garment, giving to every fold his proper naturall doubling and shadow; which is great skill, and scarce attained unto by any of our countrey and ordinary Painters: inso-much that if I would make triall of a good workeman; I would finde him quickly by the folding of a garment, or the shadowing of a gowne, sheete, or such like.

The method now to be observed in Drapery, is What Method is to bee observed in drapery.

to draw first the outmost or extreme lines of your garment, as you will, full of narrow, and leave wide and spare places, where you thinke you shall have need of folds; draw your greater folds alwayes first, not letting any line touch, or directly crosse another, for then shall you bring an irrecoverable confusion into your worke: when you have so done, breake your greater folds unto lesse, which shall be contained within them: I would give you an example, but every print will shew you the like; all your folds consist of two lines and no more, which you may turne with the garment at your pleasure: begin your maine and greatest folds, from the skirt upward, and the closer the garments fit, the narrower you must make them: for the shadowing of every severall fold, observe the first rule I gave you in the Chapter of shadowing, and spare not to shadow your folds, (bee they never so curiously contrived) if they fall inward from the light, with a double or treble shadow; as you shall see occasion: for the shadow take his place in one and the same manner atwell in folding as without: some have used to draw the body naked first, and after to have put on the apparell, but I hold it as an idle conceit, and to small purpose. I would herein above all other have you to imitate *Albert Durer*, if you can get his peeces, if not *Coltzius* or some other.

*Generall observations and rules for Drapery.*

1. Your greater folds must be continued throughout the whole garment, the lesser you may breake and shorten at your pleasure.
2. The shadowes of all manner of filkes, and fine linnen

linnen are very thicke, and fine, so that your folds must not onely be little, but their shadow or deepening very light, and rare, which commonly at the most is but a double shadow given with a new, and the finest pen.

3. You must not use much folding where the garments ought to sit close, or any eminency appeare, as commonly there doth in the breasts of a woman, the armes, belly, thighes, legs, &c. but to shew art, you shall leave the forme of the breast, legge, &c. to appeare thorow, which you may doe by shadowing the brest or legge, (after you draw it) on one or either side, leaving it white.

4. As I told before of the light, so must you in your drapery have a care of the winde and motion of the ayre, for driving your loose apparrell all one way, as *Ovid* describes the garments of *Europa*, when she by *Iupiter* carried over the Sea: the best drapery in the world is held to be, that done by *Michael Angelo* in the Popes Chappell in Rome: and that by *Raphael Urbane* in Millane in the Church of *S. Vittor* at *Nostre Dame* in Amiens, and many other places.

#### CHAP. XIV.

##### Of Diapering.

**D**iapering is derived (as I take it of the Greeke verbe *diamego* which is, *traijcio* or *transco*, in English to passe or cast over, and it is nothing else but a light tracing or running over with your pen (in Damaske branches, and such like) your  
 G 3 other

other worke when you have quite done (I meane folds, shadowing and all) it chiefly serveth to counterfeite cloath of Gold, Silver, Damaskbrancht, Velvet, Chamlet, &c. with what branch, and in what fashion you list.

If you Diaper upon folds, let your worke be broken, and taken as it were by the halfe: for reason telleth you that your fold must cover somewhat unseene, which being drawne forth at length and laid plaine, sheweth all faire and perfect: as *Ovid* saith of Tapistry.

*Sic ubi tolluntur festis aulae theatri,  
Surgere signa solent, primumque ostendere vultus:  
Cetera paulatim placidoque educta tenore,  
Tota patent*——

You must moreover in diapering, let your worke fall out so, that there may be an affinitye, one part with the other, maintaining one branch of the same worke throughout, setting the fairest in the most eminent place, and causing it to runne upward: otherwise one might imagine some foolish Tailor had cut out his Ladies gowne the wrong way.

To make a Chamlet, you shall draw but five lines waved overthwart, if your Diapering consist of a double line; you may either shadow the ground, and leave it white, or shadow your worke, and leave the ground white: as you shall thinke good, in this kinde your filling may be with small pricks of your pens end, which will shew faire.



## CHAP. XV.

*of Antique.*

*Antique* so called *ab antes*, which are buttresses, whereon the building is stayed, also the outmost ranges of vines, not *ab antiquitate* as some would have it: the Italian calleth it *L'antica*, it hath the principall use in forefronts of houses, in all manner of compartments, curious Architecture, Armour, Plate, Jewels, Columnes, &c. though you shall seldom have any great use of it, yet I would have you know what it is, and what to observe in it: The forme of it is a generall, and (as I may say) an unnaturall or unorderedly composition for delight sake, of men, beasts, birds, fishes, flowers, &c. without (as we say) Rime or reason, for the greater varietie you shew in your invention, the more you please, but remembering to observe a method or continuation of one and the same thing throughout your whole worke without change or altering.

The forme of  
Anticke.

You may, if you list, draw naked boyes riding and playing with their paper-mills or bubble-shells upon Goates, Eagles, Dolphins, &c. the bones of a Rams head hung with strings of Beads and Ribands, Satyres, Tritons, Apes, Cornu-copia's, Dogs yoakt, &c. drawing Cowcumbers, Cherries, and any kinde of wilde traile or vinet after your owne invention, with a thousand more such idle toyes, so that herein you cannot be too fantastickall. The late Dutch Pears in this kinde excell all others, and certainly I know  
not

Germany a  
shop of men.

not by what destinie the Germanes have wonne unto them (above other nations) the glory of invention, generally in picture: for except it be a Dutch peece, you shall have it either lame, ill cut, false shadowed or subject to some such grosse error. Wherefore, not without reason, *Bodine* calleth the countrey *officinam hominum* a shoppe of men, as from whence a man might bee had for all turnes, either Divine, Physitian, Souldier, Painter, &c. Though much I confesse may be imputed to the industry of that Nation: (for none in the world are more painefull then they) yet without question the people of themselves, as they are ingenious and capable of all other Arts, so naturally they are inclined to this of Painting: Since the greatest persons among them as Dukes, Earles, and in a manner all the Gentlemen doe beare an inbred love of drawing, and of themselves by their own practice grow many times wonderfull expert herein: yet none at this day, who favoureth a good picture, or any excellency in that kinde, more then *Radulph* the Emperour now living.

#### CHAP. XVI.

*Of Drawing beasts, birds, flowers, &c.*

**Y**OU shall finde among beasts some more harder to be drawne then others, for two respects, one is for a cleane making and shape, together with finesse of the coate or skin: the other for their nimblenesse and much action, both which you may for example see to fall out in a horse, whose lineaments are both

both passing curious, and coate so fine, that many finewes, yea and the smallest veines must be shewne in him, besides whose action is so divers, that for hardnesse of draught I know not any one beast may be compared to the Horse; for sometime you must draw him in his Carreer with his manage, and turne, doing the Corvetto, leaping, &c. which you shall not finde in the Elephant, Cow, Beare, or Hogge, as being beasts heavy and sloathfull by nature. Moreover wanting that finenesse of coate or hide, so that you shall escape a great trouble in shewing veines, knitting of joynts, with the eminency almost of every bone in them which you have in a Horse and Grey-hound. Now for the manner of drawing these or any other beast whatsoever; begin with your Led or Coale (as before I told you, and gave you a generall rule) at the forehead, drawing downward the nose, mouth, upper and nether chap, ending your line at the throat, then searching it againe where you began, from the forehead over the head, eares, and necke: continuing it till you have given the full compasse of the buttocke, but I will give you an example.

H

I begin



I begin in this Lion my first stroke at **A**, bringing it downe to **B**, making the nose, mouth, and nether chap with one line, as you see there I rest: then fetch I that line forward behinde by **C**, making the compasse of his mane by pricks with my pen (because if I should make a line, I could not make it jagged) then bring I the backe downe to the taile to **D**, leaving a little space for it; I

continue my line from thence to **E**, or the heele, where I rest: then begin I againe at **B**, and making the breast with the eminency thereof I stay at **F**, bringing out his neere fore-foote, which I finish: then begin I at **G**, not stirring my hand till I come to the foot or paw at **H**, where I finish it quite at **E**, or the heele. I next draw from his belly two strokes at **I** and **K**: I make the other legge behinde, then the right fore-foote issuing from the breast: then I finish the taile, pawes, tongue, teeth, beard, and last of all the shadowing: which methode you shall observe in all beasts howsoever they stand.

*Observations of the shadowing.*

**Y**OU see him shadowed on the backe side from **CD**, unto **E**, the reason is the light beateth on his fore-part, wherefore of necessitie the shadow must

must be in every part behind, eare, mane, backe, hinder-legge, &c.

But you may say, how happeneth it then, that his nether chap and some part of his throate and belly are shadowed being both with the light? I answere the light of it owne nature can never fall under, but take the place above or the upper part, which place is heere prepossessed by the upper and nether chappe, which as you see fall in betweene, as likewise the fore-foote to the belly, which cause a shadowe in either of those places.

The treble shadow as it ought, is given to the most inward places: if your beast be not in charge, that is, not in armes, and you arme to shew the ground under his feete; you must make his farther feete on the other side somewhat shorter then those next you: the reason is, that distance of earth betweene them deceiveth the sight, causing the neerer to seeme longest: as you may see by opening or stretching your fore and middle finger like a paire of compasses long wayes from you, upon a boord or table, drawing them with your pen as they stand, and observing the space betweene.

Beasts more hard to bee drawne for their shape, and action.

The { *Lion.*  
*Horse.*  
*Rhinoceros.*  
*Vnicorne.*  
*Stagge.*  
*Lucirne.*  
*Grey-hound.*

The { *Hiena.*  
*Leopard.*  
*Ownce.*  
*Tiger.*  
*Panther.*  
*Ape,*

Others

The	Elephant.	The	Woolfe.
	Dromedary.		Foxe.
	Camell.		Cow.
	Beare.		Ottar.
	Assse.		Hare.
	Hogge.		Coney.
	Sheepe.		All manner of frough and shagge haire
	Badger.		Dogs.
	Porc-espine.		

In drawing these and all other beasts, the better you observe their shape and action, the better shall you please, and your judgement bee commended: wherefore a Painter had need to be well seene in naturall Philosophie. The meanest workman can draw the ordinary shape of a Lion, when scarce the best of them all know, that his hinder parts are so small, that there is in a manner a disproportion betweene his forepart and them: so that if I should draw him in this manner among our ordinary Painters, my work would be condemned as lame, when I deserved most commendation.

The ignorance  
of our common  
Painters.

Moreover if you aske a countrey Painter whether he could draw a Crocodile or no, he will make no question of it, when as except he travelled through Ægypt, or met with *Aristotle* in English, all the wit he had, could not so much as set the chaps right, or give the future truly in the head, to shew the motion of his upper chap, which no other creature in the world mooveth, save onely hee.

A Landskip  
must be given  
to every beast  
according to  
his countrey.

If you draw your beast in an Embleme or such like, you shall sometime shew a Landskip (as it is ordinarily observed by judicious workemen) of the  
countrey

countrey naturall to that beaſt, as to the *Rhinoceros* an *East-Indian* Landſkip, the Crocodile an Egyptian, by laying the ground low without hills, many woods of Palme trees, heere and there the ruine of a Pyramis, and ſo forth of the reſt.

*Of Birds.*

There is leſſe difficulty in drawing birds then beaſts, and leaſt of all in flowers, yet art and needfull direction to be obſerved in all of them: begin your draught in a bird, as I ſaid, at the head, and beware of making it too big: *Van Londerſeet's* pceces are much to blame for this fault, for in moſt of them the heads of all his birds are too great by a third part, neither is that fault proper to him alone, but to many good workemen elſe. You ſhall beſt remedy that by cauſing a bird to be held or tyed before you, where you ſhall take with your compaſſes a true proportion; which afterwards you may conclude into as ſmall a forme as you liſt: there is not the ſame reaſon of proportion (it is true) in the heads and bodies of all birds alike, but hereby you ſhall ever after be acquainted with a reaſonable proportion, which though you hit not juſtly, you ſhall come very neere: having drawne the head, bring from under the throat, the breaſt line downe to the legs; there ſtay, and begin at the pineon to make the wing, which being joyned with the back line is preſently finiſhed: the eye, legs, and traine muſt bee at laſt, and (as I told you before in beaſts) let the farther leg ever be ſhorteſt, the feathers as the haire in beaſts, muſt take their beginning at the head very ſmall, and in five rankes fall one way backward greater and greater, as this your example ſheweth.





The birds that are most easie to be drawne, are *Planipedes*, or water fowle, as the Mallard, Shoveler, Sheldrake, Goose, Swan, Herne, Bitter, &c. the next

are those which are called *Oiseaux du Praye*, birds of Prey, as the Eagle, Hawke, Puttocke, Cormorant, &c. The hardest are the tame birds, with some other, as Cocke, Turckicke, Peacocke, Pheasant, &c. the action of birds is flying, pruning themselves, bathing, fishing, swimming, &c.

For flowers, flyes, and such like, I will leave them (being things of small moment) to your owne discretion, counselling you at your leasure, when you walke abroad into the fields, to gather and keep them in little boxes untill you shall have occasion to use them. To draw a flower, begin it *ab umbone*, or the bosse in the midst: as in a Rose, or Marigold, there is a yellow tuft, which being first made, draw your lines equally divided, from thence to the line of your compasse, which you are the first to give, and then the worst is past.

You may shew your flower, either open and faire in the bud, laden with deaw and wet, worme-eaten, the leaves dropt away with over ripenessse, &c. and as your flower, so first draw rudely your leaves, making them plaine with your coale or lead, before you give them their veines or jaggednesse.

For Butter-flies, Bees, Waspes, Grasshoppers, and such

such like, which we call *Insecta*, some of them are easie to be drawne, and not hard to be laid in colours: because the colours are simple, and without composition, as perfect red, blacke, blew, yellow, &c. which every ordinary painter may lay, who if they should be put (by mixture of many colours) to make that purple of a Pigeons necke, or give the perfect colour but of a flesh-flye, or maliards wing, you should see them at their wits end.

In the moneths of Iune and Iuly I was wont at my leasure to walke into the field, and get all manner of flies, flowers, herbs, &c. which I either put presently in colours, or kept preserved all the yeare to imitate at my pleasure in close boxes.

## CHAP. XVII.

*The most notable absurdities that our Painters ordinarily commit.*

**T**He first absurdity is of proportion naturall, commonly called lameness, that is, when any part or member is disproportionable to the whole body, or seemeth through the ignorance of the Painter, to be wrested from his naturall place and motion: as in *Peter-borough* Minster, you may see Saint *Peter* painted, his head very neere, or altogether as big as his middle: and it is ordinary in countrey houses to see horsemen painted, and the rider a great deale bigger then his horse.

1. Of lameness.

The second is of Landskip, or Locall distance, as I have seene painted a Church, and some halfe a mile beyond

2. Of locall distance.

beyond it the vicaredge; yet the Vicars chimney drawne bigger then the steeple by a third part, which being lesse of it selfe, ought also to be much more abated by the distance.

3. Accidents of time. Iud. 7.

The third absurdity is of accident of time, that is, when we fashion or attribute the proprieties of ancient times to those of ours, or ours to theirs: as not long since I found painted in an Inne *Bethulia* besieged by *Holophernes*, where the painter, as if it had beene at *Ostend*, made his East and West batteries, with great ordnance and small shot playing from the wals, when you know that Ordnance was not invented of two thousand yeares after.

4. In expressing the passion or disposition of the mind,  
*Qualis equos  
Threissa fatigat  
Harpalice.*  
*Aeneid. 1.*

The fourth is in expressing passion or the disposition of the mind, as to draw *Mars* like a young *Hippolytus* with an effeminate countenance, *Venus* like an Amazon, or that same hotspurd *Harpalice* in *Virgil*, this proceedeth of a sencelesse and overcold judgement.

5. Of Drapery.

The fift is of Drapery or attire, in not observing a *decorum* in garments proper to every severall condition and calling, as not giving to a King his Robes of estate, with their proper furies and linings: to religious persons an habite fitting with humility and contempt of the world; a notable example of this kind I found in a Gentlemans hall, which was King *Salomon* sitting in his throne with a deepe lac'd Gentlewomans Ruffe, and a Rebatœ about his necke, upon his head a blacke Velvet cap with a white feather; the Queene of Sheba kneeling before him in a loose bodied gowne, and a Frenchhood.

6. Of shadowing.

The sixt of shadowing, as I have seene painted the flame of a candle, and the light thereof on one side shadowed

shadowed three parts, when there ought to have been none at all, because it is *corpus luminosum*, which may cause a shadow but take none.

The seventh of motion as a certaine Painter absurdly made trees bend with the winde one way, and the feathers of the Swan, upon which an Eagle was preying to flie another *Albert Durer* was very curious in this kinde, as in the haire of *Saint Hieromes* Lion, and *Saint Sebastians* Dog.

### CHAP. XVIII.

#### *Of the Sence of seeing, and of the Eye.*

**N**OW before I come to entreate particularly of colours, it shall not be amisse as well for methode as for pleasure, to speake somewhat of that sensitive part of the soule which we call sight, without which it were in vaine for mee to discourse of colours, or you to reade what I have written concerning the same, therefore in brieffe I will declare the worthinesse of this sence, and of the Eye the Organe or instrument thereof.

To begin with the definition, the Sence of seeing is a facultie of the sensible soule, whose Organe is the Eye, and obiect is whatsoever may be seene.

Now since the soule is farre more worth then the body, I must of necessitie first speake of this most excellent sence, before I come to the baser and corruptible instrument, or the obiect thereof.

It hath beene a great and ancient controversie amongst the best Philosophers, I meane *Plato*, *Aristotle*

I

the

the Stoickes, and Academickes, whether *visus fieret, extra vel intra mittendo*, that is, whether we receive the object or that which we see, into our eye, or whether our eye by a secret faculty of the soule casts and sendeth forth certaine beames to apprehend that which we looke upon, which question as it is hard to decide, so it is most pleasant and not beside our purpose to bee resolved in the same. Heare I pray you the variety of opinions among excellent men.

In *Timæo*.

*Plato* thought that the sight was caused by Emission or casting forth beames against the object.

The opinion of  
the old Mathe-  
maticians.

The Mathematicians in *Aristotles* time agreeing also with *Plato*, affirmed *visum fieri extra mittendo*, by sending forth from the eye: and all sight to stretch it selfe forth in the forme of a Pyramis, the *Coriu* or point whereof was in the eye ball, and the *Basis* dispersed upon the object.

*Empedocles* (as also *Plato*) thought there was in the eye a certaine little fire not burning, but which yeelded as it were a light, the beames whereof, meeting with the beames of the ayre or *medium*, grew united, and more strong, betweene both which beames the sight was effected.

*Democritus* said (the truest) that it proceeded of water, but he is taxed of *Aristotle*, because he thought *visionem in rei spectabilis simulachro tantum consistere*: others thought that it cast forth a certaine animall spirit with the beame.

Others againe supposed that that same *visus* stretching it selfe unto the object, and beaten backe, to be possessed of the same forme, and afterward the soule as it were stirred up to perceive the formes of things by meanes of that secret faculty it sent forth.

Neither

Neither did the Platonicks and Stoicks want arguments of strength and probability as they thought to maintaine the same against *Aristotle*: I will propound some, and after answere them letting or receiving.

1. First say they, if sight bee caused by emission, then the neerer and closer the object is to the eye, the more perfectly it is perceived, but this is false.

2. Secondly, if sight be caused by intromission or receiving in, the forme of that which is seene, contrary *Species*, or formes should be received confusedly together, and at the same instant, as white and blacke: which thing how absurd it is, *Aristotle* shewes in his Metaphysickes and other places.

3. Thirdly, the eye is easily wearied with beholding, therefore something proceedeth forth from the same.

4. Fourthly, how can that *Pyramis*, whose point is in the superficies of the eye, be carried and drawne forth with a smaller sharpnesse.

5. Fifthly, we find by experience, that a menstruous woman infecteth with her sight a looking Glasse, causing the same to become faint and dimme, therefore of necessitie something must needs proceed out of her eyes. This *Aristotle* himselfe confesseth, *Lib. de somniis*.

6. Sixtly, a Basiliske killeth with his sight.

7. Seventhly and lastly: Cats, Wolves, Owles, and other creatures, see best in the night to runne and catch their prey, which they discern most perfectly; they cannot see by intromission or receiving inward the forme of their prey, be it Mouse, Hare, or whatsoever, because light (by meanes of which onely the

object is received into the eye, is wanting, *Ergo*, their eyes send forth the beames, and *Aristotles* opinion is utterly false.

To the first argument I answer out of *Plato*, as also out of *Aristotle*, that to the affecting of the sight, there must be *medium illustratum*, a cleere *medium*, that is, such a distance that there may be light enough betweene the eye and the object, which there is not, if you lay your eye close to the same.

To the second I answer, that *species* or formes be not contrary, for were that granted, the *medium* should have in it infinite contrarieties from every part of the ayre compassing it about, and continually multiplying the formes of things.

To the third, the sence of seeing is so farre forth weakened and made faint, as the eye, the Organe or Instrument thereof becommeth unable to endure beholding, for the power of the sight suffereth not, nor groweth old, as were an old mans eyes young, his sight would not faile him.

To the fourth argument I answer, that distance being not perceived by the eye, but by the common sence, the point of the *Pyramis* is not lesse to mine eye, by remooving or going backe, but alwayes one and the selfe same.

To the fift, it is not the sight of the woman that infecteth the glasse, but certaine grosse and putrefacted vapors, that issue from the eyes, as wee see in those that doe *laborare opthalmia*.

To the sixt, of the *Basiliske*, I answer the most have held it fabulous, yet suppose it to be true, the best Authors have written that infection proceedeth from his breath not his eyes.

To



To the seventh and last, it is replied, that Cats, and Wolves, retaine a certaine naturall light in *Nervo optico*, which serveth them as a *Medium* to discern plainly any thing by night.

To conclude to these and all other objections for emission of the sight, in brieft I answer with this *dilemma* unanswerable.

If any thing be sent out from the eye it is either corporall or incorporall, if corporall, it hath *motum localem*, or mooving in place and time, which motion seemeth to be swifter then the motion of the heaven, for the eye in a minute can discern from one part of the heaven to the other, which were repugnant to truth and all Philosophie. Say it were light and no corporall substance, it followed, though that a sensitive part of the soule went forth with the same, and that an accident should become the subject of the soule, nothing can be granted more absurd. If incorporall, as Metaphysicall, it cannot moove the sence: Now it remaineth, that according to *Aristotle* and the truth, we decide this controversie concerning the sight, wherein so many famous Philosophers have beene blind.

*How sight is caused according to Aristotle.*

*Aristotle* saith, that the motion which passeth or commeth betweene the eye, and the object, whether it be the light or ayre, is the efficient cause of sight, his words be, *ἡ ἐστὶ τῆς ὁρατικῆς ἐστὶ ἡ ἀκίνητος τοῦ ὁρατοῦ*.

To explaine his meaning better, there concurrith to sight a double motion one from the object into the *medium*, the other from the *medium* (ayre or light) to the eye, so that I may say the eye receives

the forme of the object at a second hand, as it were from the *medium*, being conveyed as it were halfe the way by a former motion. For *Aristotle* in his second *de anima*, strongly proveth against *Democritus* *αδωμπίαν non pati ab objecto sed à medio*. So that sight is caused by receiving the colour or object into the eye by a second motion against *Plato*, *Empedocles*, the Stoicks, and all other that have held the contrary.

*Plato varius  
semper & vix  
sibi constans.*

*Of the Eye, the Organ or Instrument of sight.*

Some and amongst those before-named, *Empedocles*, have supposed the eye to have beene fierie: *Aristotle* as I remember alledgeth one of his arguments, which was this, the Eye being ruled or having received a blow seemeth as it were to sparkle with fire: the rest are of like force, whom after hee hath confuted with two good reasons, the one is, that if the eye were fierie, it should see it selfe; the second, it should see clearly in the darke, as a candle in a lanthorne, he determines the question, and affirms it to be of a watery substance. The Physitions also hold, and of the nature of the braine.

*The parts and wonderfull composition  
of the Eye.*

The Eye being the most excellent Organ of the noblest sence, and the tendrest part of the body, is by nature as it were a pearle shut up within a foure-fold casket, that it might the better be preserved from injury as the most precious Iewell and sole treasure of the body, for it is defended with foure coates or skinnes, the first whereof is called *μυρωμένη*, which is *adnata*, or close bred: by this, the eye is fastened and joyned: the second is called *αεχμοειδής* or *cornea*, as it were of horne, compassing the eye round, it is transparent:

parent: this defendeth the humour and water of the eye, and is placed about the ball, lest the outward light meeting with the Crystalline humour should dazell and offend the sight, and to keepe this humour from drying *Tunica vva*, or *payolde* compasseth it about, this againe doth compasse another coate like a Cob-web of blacke colour called *apaxondie* of *A-rachne*, under which lies a moisture like molten glasse, which they call *hauone*, and it is thicke, within this remaineth a little pearle (as in the center unmoo-ved) most hard, resembling yce or Cristall, whereon it is called *apustaridne*, it is round, but more flat towards the ball of the Eye, that it might give the watry humour a better lustre, and defend it from injury. The ball of the Eye is fat and thicke, neither hath that fat of it selfe any heate in it, but warmeth by the force of heate it receiveth from the muscles that serve the Eye, who also are covered with fatnesse, hence the Eye never freezeth. Thus much of the sence of seeing, and of the Eye.

Why the Eye  
never freezeth.

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### CHAP. XIX.

*Colour what it is, of the object of the sight, and the division thereof.*



Colour according to *Scaliger* is a qualitie compounded of the elements and the light, so farre forth as it is the light. *Averrois* and *Auenpace*, said it was *actus corporis terminati*; others a bare superficies. *Aristotle* called it *corporis extremitatem*, the extremitie or outmost of a body. The object of the sight

fight is any thing whatsoever may be visible, *Plato* divideth visible things into three heads, which

are } Equall.  
 } Greater.  
 } Lesse.

Equall are all transparent things, which let the fight thorow, and are not properly said to be seene as the ayre, water, yce, crystall, and the like.

Greater, which he calleth *disruptiva* which spread or scatter the fight by that meanes, hurting the same as all white things.

The lesse *conspicua*, which gather the fight together, and which are improper, or rather no objects at all, as all blacknesse.

*Whether all colours be compounded of white and blacke or no.*

*Theophrastus* hath long since laboured to proove blacke to be no colour at all, his reason is, because that colour is proper to none of the elements, for faith he, water, ayre and earth are white, and the fire is yellow, but rather would fetch it from white and yellow, whereto *Scaliger* leaving *Aristotle*, perhaps for singularity sake, seemeth to give consent, who sets downe foure primary or first colours, viz.

White in the dry body } as the earth.  
 Greene in thicke and moyst } as the water.  
 Blew in the thin and moyst } as the ayre.  
 Yellow in the hot } as the fire.

Yet not without reason, for *Aristotle* affirmed that blacke was the privation of white, as darknesse of light, to that whom *Scaliger* replies nothing can be made of privation and habit, but we will leave their argu-

arguments, and proceed to the *species* and severall kinds of colours, shewing by their Etymologies, their severall nature, and after declare the manner of their mixture and composition.

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## CHAP. XX.

*Of the choice of your grinding stone, Mullar, Pencils, making your Gummes, Gilding, &c.*

**H**AVING hitherto as plainly as I could, given you those directions I have thought most necessary for drawing with the pen: I will shew you next the right mingling and ordering of your colours, that after you can draw indifferent well (for before I would not have you know what colours meaneth) you may with more delight appa-  
rell your worke with the lively and naturall beauty : and first of the choice of your grinding stone and pencils.

I like best the porphyry, white or greene Marble, with a mullar or upper stone of the same, cut very even without flawes or holes : you may buy them in London, of those that make toombes, they will last you your life time, wearing very little or nothing : some use glasse, but many times they gather up their colours on the ground : other flates, but they with wearing (though never so hard at the first) will kill all colours: you may also make you a mullar of a flat pibble, by grinding it smooth at a grindstone, if you doe it handsomely, it is as good as the best : your great muscle shelles commonly called horse

*The choice of  
your grinding  
stone and mul-  
lar.*

K

muscles

muscles are the best for keeping colours, you may gather them in Iuly about Rivers sides, the next to these are the small muscle shelles washt and kept very cleane.

Chuse your pencils by their fastnesse in the quils, and their sharpe points, after you have drawne and whetted them in your mouth; you shall buy them one after another for eight or tenne pence a dozen at the Apothecaries.

### CHAP. XXI.

*Of the severall Gummes that are used in grinding of water colours.*

#### *Gumme Arabicke.*

**T**HE first and principall is Gumme Arabicke, choose it by the whitenesse, cleerenesse, and the brittlenesse of it being broken betweene your teeth: for then it is good, take it and lay it in very faire water, untill it be quite resolved, and with it grinde your colours: you may make it thinne or thicke, as all other Gummes, at your pleasure, by adding and taking away the water you put to it.

#### *2. Gumme Hedera, or of the Iuy.*

There is another very excellent Gumme that proceedeth from the Iuy, which you shall get in this manner: find out first an Oke, or house that hath a great branch of Iuy climbing up by it, and with an axe cut it a sunder in the midst, and then with your axe head bruise both ends, and let it stand a moneth

or

or thereabouts, at what time you shall take from it a pure and fine Gumme, like an Oyle, which issueth out of the ends: take it off handsomely with a knife or spoone, and keepe it in a viall; it is good to put into your gold size and other colours for three respects. First, it allaieth the smell of the size. Secondly, it taketh away the bubbles that arise upon your gold size, and other colours. Lastly, it taketh away the clamminesse, and fatnesse from your other colours: there is moreover great use of it in the confection of pomander.

### 3. *Gummelake.*

Gumme lake is made with the glaire of eggs, strained often and very short, about March or Apill: to which about the quantity of a pinte you must put two spoonefull of honey, and as much of *Gumma Hedera* as a hassell nut, and foure good spoonefulls of the strongest woort you can come by: then straine them againe with a sponge, or peece of wooll, so fine as you can, and so long, till that you see them runne like a fine and cleare oyle, keepe it then in a cleane glasse, it will grow hard, but you may resolve it againe with a little cleare water, as you doe Gumme Arabicke: it is moreover an excellent vernish for any picture.

### 4. *Gumme Armoniacke.*

Take Gumme Armoniacke, and grinde it with the ioyce of Garlicke so fine as may be, to which put two or three drops of weake Gumme Arabicke water, and temper it so, that it be not too thicke, but that it may runne well out of your penne, and write therewith what you will, and let it dry, and when you meane to gild upon it, cut your gold or silver ac-



cording to the bignesse of the size you have laid ; and then set it with a peece of wooll in this manner : first breath upon the size, and then lay on your gold upon it gently taken up, which presse downe hard with your peece of wooll, and then let it well dry, being dried, with a fine linnen cloath strike off finely the loose gold : then shall you find all that you drew ver- ry faire gold, and cleane as you have drawne it, though it were as small as any heire: it is called gold Armoniack, and is taken many times for liquid gold.

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### CHAP. XXII.

*Of Gilding or the ordering of gold and silver in water colours.*

**Y**OU may gild onely with Gumme water, as I will shew you : make your water good and stiffe, and lay it on with your pencell, where you would gild, then take a Cushion that hath smooth Leather, and turne the bottome upward, upon that cut your gold with a sharpe knife ; in what quantity you will, and to take it up, draw the edge of your knife finely upon your tongue that it may be onely wet : with which doe but touch the very edge of your gold, it will come up, and you may lay it as you list : but before you lay it on, let your Gumme be almost dry, otherwise it will drowne your gold : and being laid, presse it downe hard with the skut of an haire, afterward burnish it with a dogges tooth.

I call burnisht gold, that manner of gilding which  
wee

wee ordinarily see in old Parchment and Masse-bookes (done by Monks and Priests who were very expert herein, as also in laying of colours, that in bookes of an hundred or two hundred yeeres old, you may see the colours as beautifull and as fresh as if they were done but yesterday.) A very faire Manuscript of this kinde Sir *Robert Cotton* my Worshipfull friend had of mee, which was King *Edward* the fourths, compiled by *Anthony Earle Rivers*, and as Master *Cambden* told mee, it was the first booke that ever was Printed in *England*: it lyeth commonly embossed that you may feele it, by reason of the thickenesse of the ground or size, which size is made in this manner.

Take three parts of *Bole Armoniacke*, and foure of fine chalke, grinde them together as small as you can with cleane water, three or foure times, and every time let it dry, and see it be cleane without gravell or dirt, and then let it be throughly dry, then take the glaire of egges and straine it as short as water; grinde then your bole, and chalke therewith, and in the grinding put to a little gumme *Hedera*, and a little care waxe, to the quantitie of a fitch, and five or sixe shives of Saffron, which grinde together as small as you can possible, and then put it into an Oxe horne, and covered close, let it rot in hote Horfe dung, or in the earth, for the space of five or sixe weekes, then take it up and lay it in the ayre, (for it will have an ill savour) and use it at your pleasure.

*To set gold or silver.*

Take a peece of your Gumme, and resolve it into

K 3

a stiffe

a stiffe water, then grinde a shive of Saffron therewith, and you shall have a faire gold: when you have set it, and you see that it is thorowly dry, rub or burnish it with a Dogstooth.

*To make liquid gold or silver.*

Take five or fixe leaves of gold or silver, and lay it upon a cleane Porphiry, marble stone, or pane of glasse, and grinde it with strong water of *gumme Lake*, and a prettie quantitie of great salt, as small as you can, and then put it into a cleane vessell, or viall that is well glazed: and put thereto as much faire water as will fill the glasse or vessell, to the end it may dissolve the stiffe water you ground with it, and that the gold may have roome to goe to the bottome, let it stand so three or foure houres, then powre out that water, and put in more, untill you see the gold cleane washed: after that take cleane water, which put thereto with a little *Sal Armoniacke* and great salt, so let it stand three or foure daies in some close place: then must you distill it in this manner, take a peece of Glovers Leather, that is very thin, and picke away the skinny side, and put your gold therein binding it close, then hanging it up, the *Sal Armoniacke* will fret away, and the gold remaine behind, which take, and when you will use it have a little glaire water in a shell by you, wherein dip your pensill, taking up no more gold then you shall use.

## CHAP. XXIII.

*The Etymologie and true mixture of colours.**Of Blacke.*

**B**Lacke is so called from the Saxon word black, in French *Noir*, in Italian *Nero*, in Spanish *Negro*, from the Latine *Niger*, and from the Greeke, *μαύρος*, which signifieth *Dead*, because all dead and corrupted things are properly of this colour, the reason why they are so, *Aristotle* plainly sheweth where he saith: τὸ ὅ μάλιστα χρομα συναπαιδύει τοῖς σκληροῖς ἐς μέλαν μεταβάλλουσι, which is, blacknesse doth accompany the elements, confounded or commixed one with another, as for example, of ayre and water mixed together, and consumed with fire is made a blacke colour, as we may see in Charcoales, Oyle, Pitch, Linkes, and such like fattie substances, the smoke whereof is most blacke, as also in Stones and Timber, that have laine long under water, which when the water is dried up, they lye open to the Sunne and ayre, and become presently of the same colour: these be the blacks which you most commonly use in painting, this colour is simple of it selfe.

Harts Horne burned.

Ordinary Lampe blacke.

Date stones burned.

Ivory burned.

Manchet or white bread burned.

The blacke of Walnut shels.

*The*

*The making of ordinary Lamp blacke.*

Take a torch or linke, and hold it under the bottome of a latten basen, and as it groweth to be furd and blacke within, strike it with a feather into some shell or other, and grinde it with gumme water.

*Of White.*

This word *white* in English commeth from the low Dutch word *wit*, in high Dutch *Weiß*, which is derived from *Wasser*, that is, water which by nature is white, yea thickned or condensate, most white, as it appeareth by haile and snow which are compounded of water hardned by the coldnesse of the ayre: in Italian it is called *Bianco*, in French *Blanc*, if we may beleewe *Scaliger*, from the Greeke *λευκός*, which as hee takes it, signifies faint or weake: wherein happily he agreeth with *Theophrastus* who affirmeth *omnia candida esse imbecilliora*, that all white things are faint and weake, hence I beleewe it is called in Latine *Candidus*, from the Greeke *καλός*. i. *confundo*, because whitenesse confoundeth or dazeleth the sight as wee finde when we ride forth in a snow in Winter. It is called also *albus* of that old Greeke word *αλβός* the same, hence had the Alpes their *Etymon*, because of their continuall whitenesse with snow. The Grecians call this colour λευκός of λεύω, *video*, that is, to see, because whitenesse is the most proper object of our sight according to *Aristotle* saying, λευκότης ἐστὶ τὸ διαφανέστατον, that is, whitenesse, is the object of sight: whitenesse proceedeth from the water, ayre, and earth, which by nature is also white, as we proove by ashes of all earthly matter burnt, though to our sight it seemeth blacke, brownish, and of other colours, by reason of the intincture and commixture of other elements

elements with the same: the principall whites in painting and limming are these. viz.

*Ceruse.*

*White Lead.*

*Spanish White.*

*Of whites and their tempering Venice Ceruse.*

Your principall white is Ceruse, called in Latine *Cerussa*, by the Italian *Biacea*. *Vitruvius* teacheth the making of it, which is in this manner. The Rhodians (saith he) use to take the paring of vines, or any other chips, and lay them in the bottoms of pipes or hogsheds, upon which they powre great store of vinegar, and then lay above many sheets of Lead, and so still one above another by rankes till the hogsheds are full, then stop they up againe the hogsheds close, that no ayre may enter: which againe after a certaine time being opened, they finde betweene the Lead and chips great store of Ceruse: it hath beene much used (as it is also now adaies) by women in painting their faces, whom *Martial* in his merry vaine scoffeth, saying, *Cerussata timet Sabella solem*. *Actius* saith, it being thoroughly burnt, turneth into a faire red, which he calleth *Syricum*, grinde it with the glaire of eggs, that hath lien rotting a moneth or two under the ground, and it will make a most perfect white.

*White Lead.*

White Lead is in a manner the same that Ceruse is, save that the Ceruse is refined and made more pure, you shall grinde it with a weake water of Gumme Lake, and let it stand three or foure dayes, Roset and Vermelion maketh it a faire Carnation.

L

*Spanish*

## Spanish White.

There is another white called Spanish white, which you may make your selfe in this manner, take fine chalke and grind it, with the third part of Alome in faire water, till it be thicke like pap, then roule it up into balles, letting it lye till it be dry, when it is dry, put it into the fire, and let it remaine till it be red hote like a burning coale, and then take it out, and let it coole: it is the best white of all others to lace or garnish, being ground with a weake gumme water.

## Of Yellow.

Yellow is so called from the Italian word *Giallo*, which signifieth the same; *Giallo* hath his Etymology from *Geel* the high Dutch, which signifieth *lucere*, to shine, and also hence commeth *Gelt*, and our English word *Gold*, in French *Iaune*, in Spanish *Ialco*, or *Amarillo*, in Latine *Flavus*, *luteus*, of *lutum*, in Greeke *χρῆμα*, which is *Homers* Epithite for *Menelaus*, where he calles him *χρῆμα Μενελάου*, and *Silius* imitating him, attributes the same to the Hollander whom he calles *Flavicomus Batarus*, by reason of his yellow locks: it is called *χρῆμα ἀνθεῖς*, a flower, as if he should say *νικητὴς ἀνθεῖς*, a beautifull head of haire, which in times past was accounted the bright yellow, which *Herodian* so commendeth in the Emperour *Commodus*, and the Romanes supposed in the same *aliquid numinis inesse*: And it seemes *Aeneas* his haire in *Virgil*, which his mother *Venus* bestowed upon him for a more majesticall beautie to have beene of the same colour, or it may be called *χρῆμα ἀξία τῆς κομῆς*. haire worthy the keming, but I dare not be too busie in Etymologies, least catching at the shadow I leave the substance,  
yellow



yellow hath his primary beginning from the Element of fire, or Sun-beames, *Aristotles* reason is, because all liquid things concocted by heare become yellow as Lye, Wort, Urine, ripe Fruit, Brimstone, &c. so that blacke, white, and yellow according to *Aristotle* are the foure primary or principall colours as immediately proceeding from the elements, and from those all other colours have their beginning. Your principall yellow bethefe.

Orpiment.

Pinke Yellow.

Masticot.

Oker de Luce.

Saffron.

Vmber.

*Orpiment.*

*Orpiment* called in Latine *Arsenicum*, or *Auripigmentum*, (because being broken, it resembleth Gold for shining and colour) is best ground with a stiffe water of Gumme Lake, and with nothing else: because it is the best colour of it selfe, it will lie upon no Greene: for all greenes, white lead, red lead, and Ceruse staine it: wherefore you must deepen your colours so, that the Orpiment may be the highest, in which manner it may agree with all colours: it is said that *Caius* a certaine covetous Prince caused great store of it to be burned, and tried for gold, of which he found some, and that very good; but so small a quantitie, that it would not quite the cost in refining.

*Masticot or Generall.*

Grinde your Masticot with a small quantitie of Saffron in Gumme water, and never make it lighter then it is; it will endure and lie upon all colours and mettals.

*Pinke yellow.*

You must grinde your Pinke, if you will have it sad coloured, with Saffron; if light, with Ceruse: temper it with weake gumme water, and so use it.

*Oker de Luke.*

The fine Oker de Luke, or Luce, and grinde it with a pure Brasill water: it maketh a passing haire colour, and is a naturall shadow for gold.

*Vmber.*

Vmber is a more sad colour, you may grinde it with Gumme water or Gumme lake: and lighten it at your pleasure with a little Ceruse, and a shive of Saffron.

*Of Greene.*

Our English word Greene is fetcht from the high Dutch *Grun*, in the Belgick *Groen*, in French it is called *Coleur verte*, in Italian and Spanish *Verde*, from the Latine *Viridis*, and that from *vires*, *quia viribus maxime pollent in virente atate vigentia*, in Greeke *χλωρα χλωη*, that is, grasse or the greene herbe, which is of this colour: why the earth hath this colour above others *Aristotle* sheweth, which is by reason of the much and often falling of raine, and setting upon the same, for saith he, all water or moisture that standeth long, and receiveth the beames of the Sunne, at the first groweth greenish, afterward more blacke, after that receiving as it were another greene, they become of a grasse colour, for all moisture dried up of it selfe becommeth blacke, as we see in old welles and cisternes, and if any thing hath lien long under water, and afterwards lying dry, may receive the heate of the Sunne (the moisture beeing exhaled and drawne away) it becommeth greene, because that

that yellow proceeding from the Sun beames mixed with blacke, doe turne into a greene; for where the moisture doth not participate with the beames of the Sunne, there remains whiteneffe, as we see in most roots and stalkes of herbes, which grow neere or within the earth, now when the moisture hath spent it selfe farre in the stalke, leafe, and flower, that it cannot overcome the heate of the ayre and Sunne, it changeth and giveth place to yellow, which heat afterward being well concocted turneth into severall colours as wee see in flowers, mellow Apples, Peares, Plums, and the like: the greene we commonly use are these:

*Greene Bice.**Verditure.**Vert-greece.**Sapgreene.*

Of the blew and yellow, proceedeth the greene.

*Greene Bice.*

Take greene Bice, and order it as you doe your blew Bice, and in the selfe same manner: when it is moist and not through dry, you may Diaper upon it with the water of deepe greene.

*Vert-greece.*

Vert-greece is nothing else but the rust of Brasse, which in time being consumed and eaten with Tallow, turneth into greene, as you may see many times upon foule Candlestickes that have not beene often made cleane, wherefore it hath the name in Latine *Aerugo*, in French *Vert de gris*, or the hoary greene: to temper it as you ought, you must grinde it with the juyce of Rue, and a little weake Gum water, and you shall have the purest greene that is, if you will diaper with it, grinde it with the Lie of Rue, (that is, the water wherein you have sod your Rue or herbgrace)

and you shall have an hoary greene: you shall diaper or damaske upon your Vert-greece greene, with the water of Sapgreene.

*Verditure.*

Take your verditure, and grinde it with a weake Gumme Arabicke water, it is the faintest and palest greene that is, but it is good to velvet upon blacke in any manner of drapery.

*Sap greene.*

Take Sap greene, and lay it in sharpe vineger all night, put into it a little Alome to raise his colour, and you shall have a good greene to diaper upon all other greens.

*Of Blew.*

Blew hath his Etymon from the hye Dutch, *Blaw*, from whence he calleth *Himmel-blaw*, that which we call skye colour or heavens-blew, in Spanish it is called *Blae* or *Azul*, in Italian *Azurro*, in French *Azur* of *Lazur* an Arabian word, which is the name of a stone, whereof it is made, called in Greeke *lazur*, from whence it is called *lazur*, and in Latine *Cyanus* a stone, as *Dioscorides* saith, or sandy matter found in minerals in the earth, of a most pure and perfect blew, whether it be our bice or no, I know not for a certaine, but I remember *Homer* calleth a table, whose feete were painted with bice *κυανίνα παρὰ γαῖαν*, but howsoever I will not strive, since I am perswaded many of those colours, which were in use with those excellent Grecian painters in old time are vtterly unknowne to vs.

*Dioscorides lib. 5.  
cap. 106.*

*Hom. 2.*

The

The principall blewes with us in use are,

*Blew Bice.*                      *Inde Baudias.*

*Smalt.*                              *Florey blew.*

*Litmouse blew.*              *Korck or Orchall.*

*Blew Bice.*

Take fine Bice and grinde it upon a cleane stone, first with cleane water as small as you can, then put it into an horne and wash it on this manner: put unto it as much faire water as will fill up your horne, and stirre it well, then let it stand the space of an houre, and all the Bice shall fall to the bottome, and the corruption will fleete above the water, then powre away the corrupt water, and put in more cleane water, and so use it foure or five times, at the last powre away all the water, and put in cleane water of Gumme Arabicke not too stiffe, but somewhat weake, that the Bice may fall to the bottome, then powre away the Gumme water cleane from the Bice; and put to another cleane water, and so wash it up, and if you would have it rise of the same colour it is of, when it is dry, temper it with a weake Gumme water, which also will cause it to rise and swell in the drying, if a most perfect blew, and of the same colour it is being wet, temper it with a stiffe water of Gumme Lake, if you would have it light, grinde it with a little Ceruse, or the muring of an Hawke that is white, if you will have it a most deepe blew, put thereto the water of Litmose.

*Litmose blew.*

Take fine Litmose, and grinde it with Ceruse, and if you put to overmuch Litmose, it maketh a deepe blew: if overmuch Ceruse and lesse Litmose, it maketh

keth a light blew: you must grinde it with weake water of gumme Arabick.

*Indebaudias.*

Take *Indebaudias* and grinde it with the water of Litmose, if you will have it deepe, but if light, grinde it with fine Ceruse, and with a weake water of gum Arabick, you shall also grinde your English *Indebaudias*, after the same manner, which is not fully so good a colour as your *Indebaudias* is: you must Diaper light and deepe upon it, with a good Litmose water.

*Florey Blew.*

Take Florey Blew, and grinde it with a little fine Roset, and it will make a deepe Violet, and by putting in a quantitie of Ceruse it will make a light Violet: with two parts of Ceruse, and one of red Lead, it maketh a perfect Crane colour.

*Kerke or Orchall.*

Take fine Orchall and grinde it with unslekt lime and urine, it maketh a pure Violet: by putting to more or lesse lime, you may make your Violet light or deepe as you will.

*To make a blew water to diaper upon all other blowes.*

Take fine Litmose and cut it in peeces, when you have done, lay it in weake water of Gumme Lake, and let it lie 24. houres therein, and you shall have a water of a most perfect Azure, with which water you may Diaper and Dammaske upon all other blowes, and sanguines to make them shew more faire and beautifull: if it begin to dry in your shell, moisten it with a little more water, and it will be as good as at the first.

of

## Of Red.

Red, from the old Saxon *Rud*, as the towne of Hertford, as my worshipfull friend Master *Camden* in his *Britannia* noteth, first was called by the Saxons *Herudford*, as much as to say, the *Rud ford*, or the red ford or water, the like of many other places in *England*, in high Dutch it is called *Rot*, in low Dutch *Root*, without doubt from the Greeke *ῥοδον*, which is the same, in French *Rouge*, in Italian *Rubro*, from the Latine *Ruber*, *cupit riuo pater à corticibus vel granis mali punici*, from the rinds or seeds (as *Scaliger* saith) of a Pomegranate, which are of this colour. In Spanish it is called *Vermeio*, of *Minium* which is Vermilion.

The sorts of Red are these.

Vermilion.

Roset.

Sinaper lake.

Turnsoile.

Sinaper tops.

Browne of Spaine.

Red Lead.

Bole Armoniack.

Of Vermilion.

Your fairest and most principall Red is Vermilion, called in Latine *Minium*, it is a poyson, and found where great store of quicksilver is: you must grinde it with the glaire of an egge, and in the grinding put to a little clarified hony, and make his colour bright and perfect.

Sinaper Lake.

*Sinaper* (in Latine called *Cinnabaris*,) it hath the name Lake of *Lacca*, a red Berry, whereof it is made growing in China and those places in the East Indies, as Master *Gerrard* shewed me out of his herball, maketh a deepe and beautifull red, or rather purple, almost like unto a red Rose: the best was wont to

M

be



be made, as *Dioscorides* saith, in Libia of brimstone and quicksilver burnt a long time to a smal quantity: and not of the bloud of the Elephant and Dragon, as *Pliny* supposed: you shall grind it with Gumme Lake, and Turnesoile water; if you will have it light, put to a little Ceruse, and it will make a bright crimson; if to diaper, put to onely Turnesoile water.

*Sinaper Tops.*

Grinde your Tops after the same manner you doe your lake, they are both of one nature.

*Red Lead.*

Red Lead, in Latine is called *Syricum*, it was wont to bee made of Ceruse burnt: which grinde with a quantity of Saffron, and stiffe Gumme lake: for your Saffron will make it orient, and of a Mari-gold colour.

*Turnesoile.*

Turnesoile is made of old linnen rags died, you shall use it after this manner: lay it in a saucer of vinegar, and set it over a chafing dish of coales, and let it boyle, then take it off, and wring it into a shell, and put unto it a little Gumme Arabick, letting it stand three or foure houres, till it be dissolved: it is good to shadow carnations, and all yellowes.

*Roset.*

You shall grinde your Roset with Brasill water, and it will make you a deepe and a faire purple, if you put Ceruse to it, it maketh a lighter, if you grinde it with Litmose, it maketh a faire Violet.

*Browne of Spaine.*

Grind your Browne of Spaine with Brasill water, and if you mingle it with Ceruse, it maketh an horse flesh colour.

*Bole*



mong the precious things that were brought to Rome where he saith.

*Surrentina bibis? nec murrhina picta nec aurum*

*Posce, dabunt calices hac tibi vina suos.*

Some have mistaken and thought that colour which wee call *Murinus* colour to bee this murrey which is properly the colour of a mouse or as some will have it an asse colour. Others that colour which we call *Morellus*, the French *Moreau à Moris* as some would have it, but in my opinion they are much deceived. Lake Sinaist with a quantitie of white Lead make a Murrey colour, one part of white Lead, and two of each of the other.

*A Glasſie Gray.*

The word Glasſe it ſelfe commeth from the Belgick and high Dutch: Glasſe from the verbe *Glansen*, which ſignifieth amongst them to ſhine, from the Greeke *γλας* the ſame, or perhaps from *glacies* in the Latine, which Ice, whoſe colour it reſembleth, in French it is called *Coleur de voir*, in Italian *vitreo color di vetro*, in high Dutch *Glaſgrum*, in Spaniſh *Color vidrial*, in Greeke *βιδριον*, from *βιδος* that is moiſt, and that from *βιβω, pluere*, to raine, from whence alſo proceed thoſe words in Latine, *humus, udus, &c.* It is an ayery and greeniſh white, it ſerveth to imitate at ſometime the ſkie-glaſſes of all ſorts, fountaines and the like: To make this, mingle white Lead or Ceruſe with a little azure.

*A Browne.*

Browne is called in high Dutch *Braun* of the Netherlands *Bruyn*, in French *Coleur brune*, in Italian *Bruno*, in Greeke *βρουνος*, from colour of the *Æthiopians*, for *βρουνος* is to burne, and *α* a face, for ſome have

have imagined that blacknesse or swarthinesse in their faces is procured through the forcible heate of the Sun-beames. In Latine it is called *fuscus quasi* *οὐκ οὐρανός*, that is, from darkening or over-shadowing the light, or of *φωσμίη*, which is to burne or scorch, in which sense I have often read it in *Hippocrates*: this colour in the ayre is called by the learned *ζέφυρος ὁρπυς* is sold as much as *ὅρος τέρμας*, *terminus lucis*, and indeed it is taken properly for that duskie rednesse that appeareth in the morning either before the Sun-rising, or after the same set.

*A Bay colour.*

In Latine it is called *Baius aut castaneus color*, A Bay or a Chestnut colour, of all others it is most to bee commended in Horses, it commeth from the Greeke *Βαιον* which is a slip of the Date tree pulled off with the fruit, which is of this colour, in French *Bay*, *Baiard*, in Italian *Baio*, in high Dutch *Kestebraune* that is Chestnut Browne, it is also called of some *Phœnicus* colour from Dates, which the Grecians call *φοίνικας*, but as I take it improperly, for colour *Phœnicens*, is either the colour of bright Purple, or of the rednesse of a Summer morning according to *Aristotle*: of Vermilion, Spanish browne, and black you shall make a perfect Bay.

*A deepe Purple.*

From the Dutch Purple, in French *Purpurin*, in Italian *Porporeo*, in the Spanish and Portugall *Parpureo*, in Latine *Purpureus*, in Greeke *πορφυρεος* from *πύρρον*, a kinde of shellfish that yeeldeth a liquor of this colour, wherewith in old times they died this colour, it is also called *ἀλουργε*, as much as to say, *ὅλος ἔργον* the worke of the Sea, whereupon *Plato* taketh *ἀλουργον*

to be of a deepe red mixed with blacke and some white, and so it is taken also of *Aristotle* and *Lucian*, it is made, saith *Aristotle* by the weaker beames of the Sunne mixed with a little white, and a dusky blacke, which is the reason that the morning and evening is for the most part of this colour.

*Ash colour or gray.*

In Latine color *Cinerius*, in French *Coleur cendree*, ou *grise*, Italian *Griso beretino*, Germane *Aschen-frab*, Hispan. *color de cenizas*, In Greeke *σπογιός* à σπορά, that is ashes, it is made by equally mixing white and blacke, white with *Synaper Indico*, one blacke make an Ash colour.

*A fiery or bright Purple.*

A fiery or bright Purple is called in Latine *Puniceus* colour, in France *Purpurni reluisante*, Ital. *Rosso di Phœnice*, in Greeke *ποινικός*, it is made as I said before of blacke enlighthned with the fire or beames of the Sunne: the words of *Aristotle* be these: τὸ γὰρ τοῦ αἵματος κόκκινον τὸ τοῦ καὶ τοῦ λευκοῦ, καὶ τοῦ καὶ τοῦ ποικίλου ποικίλον. It seemeth by *Virgil* to be the same colour of which Roses are, or very neere it, for he saith, *Puniceis humilis quantum saluunca Rosetis*, and againe in his *Aeneides* to be that colour in the morning, *Puniceus injecta rotis Aurora rubebat*, and the Poet *Lucretius* calleth that colour on the side of ripe crabs *punicentus*: where he saith, *Matura colore arbuta puniceo*.

*A grassy or yellowish Greene.*

In high Dutch *Grassgrun*, in Belgick *Gersgroen*, Gall. *ver messée de jaulne*. Italisè *verde de giallo*. Hispanicè *verde qui tiene pocode Rurio*, in Latine *prasinus*, in Greeke *πράσινος* of *πρασιν*, which is *Leeke*, whose colour it resembleth, there is also a precious stone called

led *prafites* of the same colour. This colour is made grinding Ceruse with Pinke, or adding a little Verditure with the juyce of Rue or herbe Grace.

*A Saffron colour.*

*Germanicè Saffran-gerb; Belg. Saffran-geel, Gal. Iaulne, come Saffran. Italicè croceo, color di Saffrano, Hispanicè color de azafran* from the Arabian word *Zafran*, *Latinè Croceus color, Græcè κροκεὺς ἢ κροκος*, that is, Saffron, the Etymon of that name is, *καρπὸν τὸ ἐν τοῦ κρύου δεικνύον* from flourishing in the cold, for in frost and snow the Saffron flower, sheweth the fairest, and thriveth best, the colour in washing is made of Saffron it selfe by steeping it.

*A Flame colour.*

In high Dutch it is called *Sewert-ro* as you would say in English fire red, in the Belgicke or low Dutch *vier-root, glinsterich root*, in French *Rouge come feu, resplendissante*, In Italian *color di fuoco, Hispan. color de fuego. Latinè rutilus aut igneus. in Greeke πυρρός* a *pyr*, which is fire: it is made of Vermelion and Orpiment mixed deepe or light at your pleasure.

*A Violet colour.*

In French *couleur Violette*, *Ital. Violato color di viola, Hisp. color de violetas, Teutonicè viol braun, Latin. violaceus, à viola*, which is a Violet so called of *vitula*, as some imagine, in Greeke *ιοειδής, ιωιδένος*, from *ιω*, a Violet; it hath the Etymon from *Io* the virgin transformed into a bullocke, who grazed as the Poets sayne upon no other herbes then Violets, Roses, Ceruse, and Litmose of equall parts.

*A Lead colour.*

In the Belgicke *Loot-verbe*, *Gallice couleur de plomb. Ital. color piombo, color livide, Teutonicè bley-farh. Hispan.*

*span, color caddenno, O color de plomo, Latine lividus o livor*, which is taken for envy, because this colour is most of all ascribed to envious persons, it is derived from *αἷμα τινος*.

# CHAP. XXV.

*How to prepare your tablet for a picture in small.*

**T**Ake of the fairest and smothest past-board you can get, which with a sleeke stone rubbe as smooth, and as even as you can, that done, take the fine skin of an Abortive, which you may buy in Pater noster row, and other places, (it being the finest parchment that is) and with starch thinne laid on, and the skin well stretched and smoth pressed within some booke or the like, prepare your ground or tablet, then according to the generall complexion of the face you are to draw, lay on a weake colour, that done, trace out the eyes, nose, mouth, and eare, with lake or red Lead, and if the complexion be swarthy, adde either of Sea coale, lampe blacke to deepen and shadow it, when you have thus done, lay it by for a day, or till it be well dry, then by little and little, worke it with a curious hand with the liuely colour, till you have brought it to perfection: but I will lay before you the practise of a rare Article in stead of many, that you may imagine you saw it done before you.

CHAP.



## CHAP. XXVI.

*The practice of that famous Limmer Hippolito Donato yet living in Rome, in a small picture of Christ.*

**F**irst hee tooke a Card or smooth peece of past-boord, which after he had well rubbed with a Slecke-stone, hee with starch finely layed on, pasted an abortive skinne upon the same, which when it was through dry, smoothed, pressed and prepared he did draw the forme of the face with lines of lake: then on the complexion, which he composed according to the life of white and red Lead, adding there-to as occasion served, a little Lake, Vermilion, &c. Then he came over the face with a little red Lead and Lake. That done and dry he mixed for the shadow under the eyes, eye-browes and face red Lead lake like a little foot with a small quantitie of Lamp blacke. For the haire hee laid on first yellow Oker very thin and after deepened with foot a little lamp blacke and his owne.

For the lips he used a little vermilion with lake for the shadow and the mouth stroke.

For the hands hee used red lead and lake, with which he mingled a little lamp blacke and foote.

For the Drapery which hee termed *Per pannare*, he layed on first lake very thin, which being dry, he deepened it with the same, which also he observed in his blew. Although most commonly it is deepened with Indie or Turnsoile.

N

of

*of mingling Colours for all manner of Garments  
and Drapery.*

Yellow.

**F**or a Garment of yellow, take Masticot, deepned with browne Oker and red Lead.

Crimson.

For Crimson, lay on your Lake very thin, and deepen with the same.

Blew.

For Blew, use Azure deepned with Indie Blew, or Lake heightened with white.

Cloth of gold.

For Cloth of Gold, take browne Oker and liquid Gold water, and heighten upon the same with small strokes of Gold.

Changeable  
filke.

For changeable filke, the water of Masticot and red Lead; for the heightning, deepen the same with Sapgreene.

Of other sorts.

A light blew, heightned with white, and deepned with Lake.

Straw colour.

For a straw colour, Masticot and white heightned with Masticot, and deepened with Pinke.

Another, red Lead deepened with Lake.

For yellowish garments, thinne Pinke and deepned with pinke and greene.

Another verditure deepned with Sapgreene and heightned about the edges with gold.

Scarlet.

For a Scarlet, Vermilion deepned with Lake, and heightned with touches of Masticot.

Blacke Velver.

For a blacke Velver, lay first your garment over with Ivory blacke, then heighten it with Cheristone blacke and a little white.

Blacke Satten.

For a blacke Satten, use Cheristone blacke and white steepened againe with Cheristone blacke, lastly, with Ivory black as Elephants tooth burned, &amp;c.

Another,

Another, a faire blew deepned with lake and purified with liquid gold.

For a white Satten, first very fine Ceruse, which <sup>White Satten.</sup> deepen with Cheristone blacke, which heighten againe with Ceruse and fine touches where the light falleth.

For a russet Satten, Indie blew and lake first thin <sup>Russet Satten.</sup> after deepned with Indie againe.

To shadow russet, take Cheristone blacke, and white for the russet, lay a light russet then shadow it with white.

For Purples, grinde lake and smalt together, you <sup>Purple,</sup> may also make them of blew bice, red lead and white light or darke as you will.

For an orient violet, grinde Litmose, blew Smalt, <sup>An orient violet.</sup> somewhat light Ceruse ground herewith maketh an orient colour for violets, Colombines and the like, but in their mixture let the blew have the upper hand.

To make a most pure greene, take Verdigrease, and <sup>The most excellent.</sup> bruise it in a linnen cloth, and steepe it in Muscadine or Malmesie for twelve houres, or somewhat more, then straine it into a shell, and put therein a little sap greene, and it will be perfect, but put ( I wish you) no gumme at all herein.

To make a Carnation or flesh colour, grind Ceruse well washed with red lead, or Ceruse and Vermilion Lake is not so good.

Out of Masticot, Vmber, yellow Oker, Ceruse Oker de Rous and Sea-coale are made for the most part all manner of haire colours.

With a perfect and faire greene mingled with Masticot is made a Poppingaie greene.

For a skie colour, Venice Ceruse and blew bice.

A darke skie colour, you shall make of stone blew and white, orpiment burned maketh a Marigold colour.

For a Peach colour take Brasill water, Logwood water, and Ceruse.

To make a Craine colour, mingle Ceruse with Indie blew.

For a darke skie colour as in a thicke foggie and cloudy day mixe stone blew and white.

To make a light Purple mingle Ceruse with Logwood water. You may moreover take Turnsoile with a little lake: mingled together with Smalt or Bice.

Take Ceruse and Saffron, it maketh a deeper shaw colour.

Red lead thinly laid and shadowed with browne of Spaine, maketh a Walnut colour.

There be certaine berries to be bought at the Apothecaries called Venice berries, bruise them and put them into a shell with Alome, then put into a little faire water, and within an houre it will bee a faire yellow to wash withall. In grinding lampe blacke put into it a little sugar, and into the rest if you will excepting blew and greene.

Grind your blew verditure but lightly.

Your stone blew steepe onely in water, and it will be sufficient. To make your saffron shew faire steep it either in faire water or vineger.

White is shadowed with blacke, and so on the contrary.

Yellow is shadowed with umber and the okers.  
Vermilion with Lake.

Blew

Blew bice with Indie.

Blacke coale with Roset, &c.

Other instructions for the colouring of some other bodies.

To resemble the fire take Masticot and deepen it with Masticot for the flame.

For a tree take Vmber and white wrought with umber and deepened with blacke.

For the leaves, sapgreene & greene bice, the heightning verditure and white, or Masticot and white.

For water, blew and white, deepened with blew and heightned with white.

For bankes, thin umber, deepened with umber and blacke.

For a feather, Lake frizled with red lead: and so by your discretion you may judge of the rest: but I wish you every day to doe somewhat in practice, but first to buy some faire prints to exercise your pencill withall.

## CHAP. XXVII.

*The manner of Annealing and Painting  
upon Glasse.*



Here be sixe principall colours in glasse, which are Or, or yellow Argent, or white, three Sables, foure Azure, five Gules, sixe Vert, three blacke, foure blew, three red, and sixe greene.

*How to make your Or, or yellow upon Glasse.*

Your yellow is made in this manner, take an old  
N 3 groate,

groate, or other peece of the purest and best refined silver that you can get, then take a good quantitie of Brimstone, and melt it, when ye have done, put your silver into the Brimstone melted, and take it forth againe with a paire of pliers or small tongs, and light it at the fire, holding it in your tongs untill it leave burning; then beate your silver in a brazen Morter to dust, which dust take out of the Morter, and laying it on your Marble stone, grinde it (adding unto it a small quantitie of yellow Oker) with gum Arabick water, and when you have drawne with your pencill what you will, let it of it selfe thoroughly dry upon the glasse.

*Another faire Gold or yellow upon Glasse.*

Take a quantitie of good silver, and cut it in small peeces: *Antemonium* beat to powder, and put them together in a crucible or melting cruse, and set them on the fire, well covered round about, with coales for the space of an houre: then take it out of the fire, and cast it into the bottome of a Candlestike, after that beate it small into powder, and so grinde it.

Note when as you take your silver, as much as you meane to burne, remember to weigh against it, fixe times as much yellow Oker as it weigheth, and seven times as much of the old earth, that hath beene scraped of the annealed work, as your silver wayeth: which after it is well ground, put altogether into a pot, and stirre it well, and so use it, this is the best yellow.

*Argent or white.*

Argent or silver, is the glasse it selfe, and needeth no other colour, yet you may diaper upon it with  
other

other Glasse or Chrystall beaten to powder and ground.

*Sables.*

Take Iet, and the Scales of Iron, and with a wet feather when the Smith hath taken an heate, take up the scales that flie from the Iron, which you may doe by laying the feather on them, and those scales that come up with the feather, you shall grinde upon your Painters stone, with the Iet and Gumme water, so use it as your gold above written.

*Azure, Gules, and Vert.*

These three colours are to be used after one manner, you may buy or speake unto some Merchant you are acquainted withall, to procure you what coloured Beads you will, as for example, the most and perfectest red Beads, that can be come by, to make you a faire red, beat them into powder, in a brazen Mortar, then buy the Goldsmiths red Ammell, which in any case let be very transparent & through-shining, take of the Beads two Pearles, and of the Ammell one part, and grinde them together as you did your silver, in the like sort may you use all the other colours.

*Another faire red upon Glasse.*

Take a quantitie of Dragons blood, called in Latine *Sanguis Draconis*, beate it into fine powder in a Mortar, and put it in a linnen cloth, and put thereto strong Aquavita, and straine them together in a pot, and use them when you need.

*Another excellent greene upon Glasse.*

Take a quantitie of Vertgrease, and grinde it very well with Turpentine, when you have done, put it into a pot, & as often as you use it warme it on the fire.

To



*To make a faire Carnation upon a Glasse.*

Take an ounce of Tinne-glasse, one quarter of gum, of Iet three ounces, of red Oker five ounces, and grinde them together.

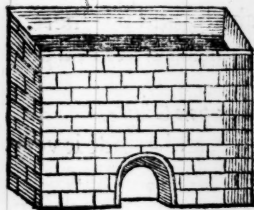
*Another Blacke.*

Take a quantitie of Iron scales, and so many Copper scales, and weigh them one against another, and halfe as much Iet, and mixe them well together.

Before you occupy your scales, let them be stamped small, and put them into a cleane fire shovell, and set them upon the fire till they be red hote, and they will be the better.

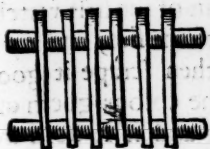
*Another Carnation.*

Take a quantitie of Iet, and halfe as much silver, scumme, or glasse tinne, and halfe as much of Iron scales, a quarter as much of gumme, and so much red chalke as all these doe weigh, and grinde it.

*The manner of Annealing your Glasse, after you have laid on your colours.*

Take Bricks, and therewith make an Oven foure square, one foote and a halfe broad in this manner: and raise it a foote and a halfe high when you have done, lay little barres

barres of Iron overthwart it thus: three or foure,



or as many as will serue, then raise it above the barres one foote, and a halfe more, then is it high enough: when you purpose to anneale, take a plate of Iron made fit for the aforesaid

Oven, or for want thereof, take a blew stone, such as they make Haver or Oren cakes upon, which being made fit for the aforesaid Oven, lay it upon the crosse barres of Iron: that done, take sleekt lime, and sift it thorow a fine sieve into the Oven, upon the plate or stone, and make a bed of lime, then lay your glasse which you have wrought and drawne before, upon the said bed of lime, then sift upon the said glasse, another bed of lime, and upon that bed lay other glasse, and so by beds you may lay as much glasse as the Oven will containe: providing alwaies, that one glasse touch not another. Then make a soft fire under your glasse, and let it burne till it be sufficiently annealed: it may have (you must note) too much or too little of the fire, but to provide, that it shall be well, you shall doe as followeth.

*To know when your Glasse is well annealed.*

Take so many peeces of glasse, as you purpose to lay beds of glasse in your Oven or Furnace, and draw in colours what you will upon the said peeces, or if you wipe them over with some colour, with your finger onely it is enough: and lay with every bed of your wrought and drawne glasse, one of the said peeces of glasse, which are called watches, and when

O

you

you thinke that they are sufficiently annealed with a paire of pliers or tongs, take out of the first watch, which is the lowest, and next to the fire, and lay it upon a board untill it be cold: then scrape it good and hard with a knife, and if the colour goeth off, it hath not enough of the fire, and if it hold it is well annealed.

When you would occupy any oyled colour in Glasse, you shall once grinde it with gumme water, and then temper it with Spanish Turpentine, and let it dry as neere the fire as may be, then it is perfect.



THE



## THE SECOND BOOKE OF Drawing and Limning.

### CHAP. I.

Teaching how, according to truth to pourtract and expresse, *Eternitie, Hope, Victory, Pietie, Providence, Vertue, Time, Peace, Concord, Fame, Common Safetie, Clemencie, Fate, &c.* as they have beene by Antiquitie described either in Coines, Statues, or other the like Publike Monuments.

#### *Eternitie.*

**T**H E most ancient picture of Eternitie, was expresse in the forme of a saite Lady, having three heads, signifying those three parts of time, viz. Time past, Present, and to come, in her left hand a Circle pointing with her right fore-finger up to heaven, the Circle shewes she hath neither beginning nor end, and those three heads not altogether unproper to her, for saith *Petr.*

*In Triumf.*

*Non haura luogo, fu, Sara, ne era  
Ma è solo in presente, et hora et hoggi  
Et sola eternità racalsa, è vera.*

In the Meddals of *Traian* and *Domitian*, she is figured sitting upon a Sphere, in one hand the Sunne, in the other the Moone, by her sitting is signified her perpetuall constancy.

*Augustus Caesar* caused her to be stamped in his coynē in the forme of a Lady with two heads crowned under her feete, written *Aeternitas Augusti*, and these letters *S. C.*

In the Meddals of *Faustina*, she is drawne with a vaile, and in her right hand the Globe of the world.

In another ancient Meddall I have seene her drawne in greene, with a speare in her left hand, with her right hand reaching forth with these letters. *Clod. Sept. Alb. Aug.*

*Hope.*

Hope by the Ancients was drawne in the forme of a sweet and beautifull child in a long Robe hanging loose, standing upon the tip-toes, and a treyfoile or three leaved grasse in the hand. Hope hath her infancy and encrease, her amiable countenance, the pleasure and delight she bringeth, the loose garment shewes she never pincheth or bindeth truth, but alloweth the largest scope, the treyfoile of all other herbs first appeareth greene, her standing on tiptoe, shewes she never standeth firme and certaine.

In the Meddals of Gold of the Emperour *Adrian* and *Claudius*, she is drawne like a Lady all in greene, with one hand holding up the skirt of her garment,

in

in the other a goblet with a Lilly in the same, and these letters, R. P.

Elsewhere she is drawne in yellow with a flowry plant in her hand, her garment also embroydered with sundry flowers, as Roses, Violets, Daffadils, &c. in her left hand an Anchor.

She is also expressed all in greene with a Garland of sundry flowers upon her head giving a *Cupid*, or Love sucke, for indeed she is the food of love. *Amor sine spe, non attinet finem desiderij*, saith S. *Augustine*.  
*Victory.*

Victory (as *Heliodorus* reports) was expressed by the ancients in the forme of a Lady, clad all in Gold, in one hand a Helmet in the other a pomgranate, by the helmet was meant force and strength of the body; by the pomgranate vnity of wit and counsell, in the Meddals of *Octavius* shee is portraited with wings standing upon a base, in one hand a Palme, in the other a Crowne of Gold, with these words, *Asia recepta*.

The Sea victory of *Vespasian*, was a Lady holding a Palme in her hand, at her foote the prow of a Ship.

The same *Vespasian* caused also a Colume to be erected in *Rome*, upon whose toppe there was the prow of a ship, which being called in Latine *Rostrum* gave the name to the common pulpit or pleading place in *Rome*, where those excellent Orations of *Tullius Hortensius* and others were made being framed and built of the prow of those ships of *Antium* which the Romanes overthrew and tooke in the river of *Tiber* in memory of so notable a victory.

The Victory by land of *Vespasian* was a Lady winged

ged writing these words in a shield (neere a palme tree) *Iudea Capta.*

*Titus* his sonne gave her without wings, (as *Pausanias* reports the Athenians did, who drew her piniond) because she could not flye away. but euer remaine with him.

*Augustus* would have her with wings ready to flye standing upon a Globe, with a Garland of baijs, in one hand, in the other the Cornet of the Emperour with this word *Imperator Caesar.*

*Lucius Venus* drew Victory in the forme of a tall Souldier a helmet upon his head, in his right hand a speare, in his left hand a Trophey laden with the spoiles of the enemy.

*Domitian* devised after his Germane Conquest Victory in forme of a Lady writing within a shield hanging upon a tree, neere whom fate a comely Virgin mourning and leaning with her cheeke upon one hand.

*Piety.*

*Piety* is drawne like a Lady of Solemne cheare, and a sober countenance, in her left hand a storke, her right arme stretched over an Altar with a sword in her hand, by her side an Elephant and a child.

The Storke is so called of *sign* which is the naturall or reciprocall loue the child beareth to the parent, or the parent to the child, of which this bird hath euer beene an Embleme for the love and care she hath of her parents being old.

The sword and Altar declares her readinesse in offering her selfe for the defence of Religion.

The Elephant above all beasts is thought to have a secret and naturall instinct of piety, *Plutarch* and

*Aelian*



*Aelian* affirme that they adore and worship the Sun at the rising, *Pliny* addeth the new Moone: *Aelian* moreover reporteth that they have a care of interring their dead, and that if they find one dead, they will doe their best to cover him with earth, and no mervaile, if it be true, which *Oppian* writeth of them that they can prophesie, and which is more as *Dion* saith, that they have knowledge of what is done in Heaven.

The *Ægyptians* resembled *Piety* by *Bitonis* and *Cleobis*, drawing by the neckes their mother in a chariot to the Temple of *Iuno*.

*Antonius Pius* gave her in his money, like a Lady with a Censer before an Altar.

*Peace.*

Peace (as I have yet to shew in an ancient peece of coine stamped about *Augustus Cæsars* time) is drawne like a Lady, in her right hand holding a *Caduceus* downward toward the earth, where lyeth an hideous serpent of sundry colours, with her other hand covering her face with a vaile, as loth to behold the serpent: the word under is *Pax Orb. Terr. Aug.* It being the time of the birth of our blessed Saviour Iesus Christ, when there was a generall peace over the whole world.

*Caduceus* among the *Romanes* was the name of a wand so called a *Cadendo*, because at the sight therof presently all quarrells and discord ceased, and it was carried by their *Heraulds* and *Embassadors*, as an ensigne of peace.

*Truian* gave a Lady in her right hand an Olive branch, in her left a *Cornucopia*.

The *Olive* is given as the Embleme of Peace, because

cause of all other trees if it may grow free from annoiance as in times of peace it becommeth the most fruitfull.

In certaine peeces also of *Sergius Galba*, shee is resembled by a faire Lady sitting with an Olive bough in one hand, and a Club in the other, underneath *Pax August. Et S. C.*

Her beautie and sitting signifie the quiet of the mind in times of peace, by her Club is meant bodily strength.

In the Meddals of *Titus* shee is figured like a Lady in one hand, an Olive branch in the other, leading a Lambe and a Woolfe coupled by the necks in one yoke.

*Vertue.*

*Vertue* in most of the old Romane Statues and Coines (as in those of *Maximinus, Geta, Traian*) was represented by *Hercules*, naked with his Lions skin, and knotted Club, performing some one of his labours (as at this day hee is seene in a goodly Statue in the Palace of Cardinall *Farnes* in Rome). *Hercules* being nothing else but *Vertue*, hath his name in Greeke *Ἡρακλῆς* *quasi* ἡρῶς κλέος *Innonis gloria vel quia* *ἡρῶς* *Celebrat aut commemorat Heroas*, which is the proprietie of *Vertue*, hee is drawne naked to shew the simplicitie of *Vertue*, being as the common saying is, *nudo homine contenta*.

In the peeces of *Geta* hee is drawne, offering to strike a Dragon keeping an Apple tree, by the Dragon are meant all manner of lusts, by his Lions skin magnanimity, by his Oken Club is signified Reason ruling the Appetite, the knottinelle thereof, the difficultie they have, that seeke after *Vertue*.

In

In the Capitoll in Rome he was framed in a goodly statue guilt all over, in his hand three golden Apples designing the three Heroicall vertues, which are first, Moderation of Anger; secondly, Temperance in Coyetousnesse; thirdly, the despising of pleasures.

*Domitian*, *Galiennus*, and *Galba* gave her like an *Amazon* with a sheild and sword holding a lance, setting one foote upon the world.

*Lucius Verus* a *Bellephoron*, and the *Chimara* taken by *Alciate* for the Embleme of Vertue and Heroicall Fortitude.

*Providence.*

A Lady lifting up both her hands to Heaven with this word *Providentia Deorum*. In the Meddals of *Probus* a Lady in a Robe, in her right hand a Scepter, in her left a *Cornucopia*, a Globe at her feete.

Of *Maximinus* carrying a bundle of Corne, with a speare in one hand.

*Time.*

I have seene Time drawne by a Painter standing upon an old ruine, winged, and with Iron teeth.

But I rather allow his device that drew him an old man in a garment of starres, upon his head a Garland of Roses, eares of Corne and dry stickes, standing upon the Zodiacke (for hee hath his strength from heaven) holding a looking glasse in his hand, as beholding onely the present time, two children at his feete, one fat, and well liking, the other leane, writing both in one booke; upon the head of one, the Sunne; upon the other, the Moone.

He is commonly drawne upon Tombes in Gardens,

P

dens, and other places an old man bald, winged with a Sith and an houre glasse.

*Concord.*

*Concord* was drawne sitting; in her right hand a charger or platter for sacrifice, in her left, a *Cornucopia*, the word *Concordia Augg. Et. S. C.*

*Concordia Militaris Nervæ Imp.* A Lady, in her right hand the beake of a ship; upon which standeth a flagge about the middle of the staffe of the same, two hands joyned, the word *Concordia Exercituum.*

*Pierius Valerianus* out of *Democritus* would have *Concord* like a faire Virgin holding in one hand a Pomgranate, in the other a bundle of Mirtle, for such is the nature of these trees, that if they be planted, though a good space one from the other, they will meet, and with twining one embrace the other.

In *Fausstinus* meddals shee is represented by Crownes, as may be seene in *Alciates Emblems.*

In another place she is shewed with a Scepter, having flowers bound to the top of the same, and in her arme a bundle of greene rods.

*Fame.*

A Lady, clad in a thinn and light Garment, open to the middle thigh, that she might runne the faster, two exceeding large wings, her Garments embroydered with eyes and eares, blowing of a Trumpet, as shee is described by the Poet *Virgil.*

*Captive Fame.*

A Lady in a long blacke robe painted with *Puttines*, or little Images with blacke wings, a Trumpet in her hand.

*Salus*

*Salus publica, or common safety.*

A faire child holding a Goblet in the right hand, offering the same to a serpent, in the other hand a wand, the word *Salus. Pub. Augusti.*

*Clemency.*

A Lady sitting upon a Lion, holding in one hand a speare, in the other an arrow, which shee seemeth to cast away from her with these words, *Indulgentia Aug. Incar.*

Among the Meddals of *Nitellius* she is expressed sitting with a bay branch in her hand, and a staffe lying by her.

*Fate.*

Fate is drawne like a man in a faire long flaxen robe looking upward to certaine bright starres compassed about with thicke clouds, from whence there shall hang a golden chaine, as it is described by *Homer* in the eight of his *Iliades*, which chaine signifieth nothing else but the conjunction of divine with humane things on which they depend as on their cause. *Plato* holds this chaine to be the power of the divine spirit and his heate Flax was the Hieroglyphicke of Fate among the *Aegyptians*, as *Pierius Valerianus* noteth.

*Felicity.*

*Lulta Mammea* gave Felicity like a Lady sitting in an imperiall throne, in one hand a *Caduceus*, in the other a *Cornucopia*.

*Fecundity.*

Among the Meddals of *Faustina* shee is described in the forme of a Lady sitting upon a bed, two little infants hanging about her necke.

*Security.*

Is exprest among the *Meddailes* of *Gordianus* by a Lady leaning against a pillar, a scepter in her hand before an Altar.

*Money.*

Was among the *Gracians* represented by a Lady, in a garment of white, yellow, and tawny or copper colour, in her hand sundry stamps, by her side a Civet Cat which was stamped in the Grecian coyne, and was (as *Plutarch* saith) the Armes of the *Athenians*.

*Disimulation.*

A Lady wearing a vizard of two faces, in a long Robe of changeable colour, in her right hand a Magpye, the Poet *Spencer* described her looking through a lattice.

*Equality.*

A Lady lighting two Torches at once.

*Matrimony.*

A young man standing, upon his shoulder a double yoake, his legges fast in a paire of stockes, in his hand a Quince, in token of fruitfulnessse, which by the lawes of *Solon* was given to the Brides of Athens upon the day of their Marriage: for further variety of these and the like devices, I referre you to my Emblemes dedicated to *Prince Henry*.

## CHAP. II.

*The manner of expressing and figuring Floods, Rivers, all sorts of Nymphes : The Muses, Plants, Winds, Faunes, and Satyres, the Seasons and Moneths of the yeere, &c.*

*Of Floods and Rivers.*

**I**N describing Floods and Rivers, you must principally obserue the adjuncts and properties of the same, which consist either in some notable accident done neere them: or some famous Citie situate upon their bankes, trees, fruits, or reeds, by shew of some fish proper to their streames onely, their heads or first fountaines, their windings and turning noise in their falles, &c. you shall best place the Citie upon their heads, their fruits in a *Cornucopia*, reeds, flowers and branches of trees in their garlands, as for example.

*The River Tiber.*

The river Tiber is scene expressed in many places in Rome, but especially in the Vaticane, in a goodly Statue of Marble lying along ( for so you must remember to draw them to expresse their levelnesse with the earth ) holding under his right arme a shee Woolfe with two little infants sucking at her teates leaning upon an urne or pitcher, out of the which issueth his streame, in his left a *Cornucopia* with all manner of delicate fruits, with a grave countenance, and long beard, a garland of sundry sweete flowers



upon his head, resting his right leg upon an Oare, to shew it was navigable and commodious for traffick.

*The River Arnus.*

*Arnus* is another famous River of *Italy*, and is drawne like an old man, leaning upon his pitcher, powring forth water upon his head, a garland of Beech, by his right side a Lion holding forth in his right paw a red Lilly or flower De-luce, each being the ancient Armes of the chiefe Citie of *Toscanie*, through the which this river passeth: by his beechen garland is signified the great plenty of beech trees, which grow about *Fasterona* in the *Appennines*, where *Arnus* hath his head.

*The River Po, or Padus.*

*Po* is drawne with the face of an Oxe a garland of reedes upon his head, or rather of Poplar as well for the great abundance of those trees upon his banks, as in regard of the fable of the sister of *Phaeton*, whom the Poets faine stricken with lightning from heaven, to have beene drowned in the river, he hath the head of an Oxe, because of the horrible noise and roaring, he maketh his crooked bankes resembling the hornes, as *Servius* and *Probus* write.

*The River Nilus.*

*Nilus* at this day is seene in the *Vaticane* in *Rome*, cut out in White Marble, with a garland of sundry fruits and flowers, leaning with his left arme upon a Sphinx, from under his body issueth his streame, in his left arme a *Cornu-copia* full of fruits and flowers on one side, a Crocodile on the other, sixteene little children smiling and pointing to the flood.

The Sphinx was sometime a famous monster in *Egypt*, that remained by conjoynd *Nilus*, having the

the face of a Virgin, and the body of a Lion, resembling bodily strength and wisdom.

The Crocodile, the most famous Serpent of Ægypt, who hath his name *κροκόδιλος* from the feare he hath of Saffron, which hee cannot endure, wherefore those in Ægypt that keepe Bees set great store of Saffron about the hives, which when hee seeth, hee presently departeth without doing any harme.

The sixteene children resemble the sixteene cubits of height, being the utmost of height of the flowing of Nilus, their smiling countenances, the commoditie it bringeth, gladding the hearts of the dry and poore Sun-burnt inhabitants.

*The River Tigris.*

Tigris (as appeareth in the Meddals of *Trajan*,) was drawne like an old man as the rest, and by his side a Tiger.

This beast was given him aswell in regard of his swiftnesse, as of the place which he passeth, where are said to be great store of Tigers.

This river hath his head or beginning in Armenia the greater, in a large plaine named *Elongosin*, and winding through many countries, at the least with ten branches or streames disburthens himselfe with in the Persian Sea.

*The River Danubius, or the Danow.*

Danubius among the ancient Meddals of *Trajan* the Emperour afore said, is represented with his head covered with a veile.

He is so drawne, because his beginning or head is unknowne, whereupon as I remember *Ausonius* saith, *Danubius perit caput occultatus in ore.*

*The*

*The River Achelous.*

*Achelous* is described by *Ovid* to bee crowned with willow, reeds, &c. hee hath two urnes or pitchers, the one powring out water, the other emptie, with a horne upon one side of his head, upon the other the appearance of another broken: this description is grounded upon that fable of *Hercules*, who for *Deianiras* sake turned both his streames into one, shadowed in his combating with him in the likenesse of a Bull, and breaking off one of his hornes: Whereupon one of his urnes are emptie.

This River is one of the most famous of all Greece, dividing *Ætolia* from *Arcadia*, and so falling into the Sea.

*The River Ganges.*

I have seene this River with wonderfull Art cut out in white Marble, bearing the shape of a rude and barbarous savage, with bended browes of a fierce and cruell countenance, crowned with Palme, having (as other floods) his pitcher, and by his sides a *Rhinoceros*.

His crabbed lookes signifie the savage uncivillitie of the people in those parts being for the most part cruell, runnagates, and notorious theeves.

This river runneth through *India*, and hath his head from a fountaine in *Paradise*.

*The River Indus.*

*Indus* is commonly described with a grave and Ioviall aspect, with a garland of his country flowers, by his side a Camell, the beast hath his name from *Indus*, that is, on the ground: he is represented pleasantly grave, because the East Indians are held to bee the most politique people of the world, as our countrey men

treymen have had good experience among those of *China, Iava, Bantam*, and in other places in those Eastern parts.

This is the greatest river in the world, receiving into his channell threescore other mightie and famous rivers, and above an hundred lesser.

*The River Niger.*

This River is pourtraited like a tawney or blacke Moore, with a Coronet of Sun-beames resting upon his urne, by his side a Lion.

The Sun-beames represent the exceeding heate of that clime; lying under the burning Zone, whose Inhabitants are the Moores.

The Lion is proper to *Mauritania* and *Barbarie*, where are bred the fiercest in the world.

Thus have I broken the Ice to invention, for the apt description and lively representation of fouds and rivers necessary for our Painters and Poets in their pictures, Poems, Comedies, Maskes, and the like publike shewes, which many times are expressed for want of judgement very grossely and rudely.

CHAP. III.

*The Nymphes in generall.*

**T**His word *Nymph* in Greeke ~~signi~~ properly signifieth a Bride having the Etymon from ~~ny~~ and ~~nyndu~~ because shee appeareth to the world, as it were a fresh and new creature, hence those Virgin goddesses of the woods, and waters had the name of Nymphes, or as some will from water, *Nympha quasi*  
Q
*lympa*

*lymphe* by changing L. into N. after the Doricke dialect which may very well bee, since by this word *Nymphe* is meant nothing else but by allegory the vegeative humour or moisture that quickneth and giveth life to trees, plants, herbs and flowers, whereby they grow and increase, wherefore they are faigned to be the daughters of the Ocean, the mothers of floods, the nurses of *Bacchus*, goddesses of fields, who have the protection and charge of Mountaines, feeding of hearbs, woods, meadows, trees, and in generall the whole life of man.

*Napææ or Nymphes of the mountaines.*

They are called of *Napææ*, which is the top of an hill or wooddy valley, they would be drawne of a sweet and gracious aspect in mantles of Greene girded about them; upon their heads garlands of Hunnifuckles, Woodbine, wild Roses, sweet Marjoram and the like. Their action should bee dancing in a ring, composing a garland or gathering flowers.

*Dryades and Hamadryades, Nymphes of the Woods.*

They have their name of *Apæ* an Oake, these must be drawne not of so faire a hew, but of a browne or tawny complexion, no ornament upon their heads, their haire thicke like mosse, their attire of darke greene, of the colour of the barke of trees. They are called *Hamadryades*, because as they have their birth and beginning with the trees, so (saith *Appollonius*) they dye together with them.

*Naiades or the Nymphes of floods.*

You shall make them very beautifull with armes, and legs naked, their haire cleare as Cristall, upon their heads garlands of water-creffes, and their red leaves with pitchers powring out water.

They

They have their names from *Nao* to flow or bubble as the water doth from a fountaine.

*Dianas* Nymphes would bee arraid in white, in signe of their virginity; their garments girt close about them, as *Virgil* and *Claudian* describe them, their armes and shoulders naked, bowes in their hands, and quiuers by their sides.

*Diana* hath her name of *Quinn* which is to moysten which is proper to the Moone, being by nature cold and moist, and is fained to be a goddesse huntresse, because they thought in times past the night to bee fittest time for that sport, wherupon *Horace* perhaps thought hunters wives had wrong, lying many a cold night without their husbands.

#### CHAP. IV.

##### *The Ocean.*

**H**E is represented like a surley old fellow with a thicke beard, long and unkembed lockes, quite naked, save girt about the middle with a Seales skinne or ships saile, laying his legge over a Dolphins backe, in his hand the sterne of a ship, Anker, Oare, or the like.

He is painted old, because he is of equall age with our common mother the earth, of fearefull and sower aspect, by reason of his often commotion and raging, he hath his name from *taur*, which is swift, and suddenly violent.

##### *Thetis.*

A Lady of something a browne complexion,

Q 2

her

her heire disheveld about her shoulders, upon her head a Coronet of Periwinkle and Escallop shelles in a mantle or Sea-water greene about her necke and armes, chaines and bracelets of Amber, in her hand a branch of red Corrall.

Her name imports a Nurse, because shee gives moisture to every thing, her complexion agreeth with the colour of the Sea, being many times at the Sunne rising and setting, as *Aristotle* saith, of a darke red or purple colour.

*Galatea.*

A most beautifull young Virgin, her haire with a carelesse grace falling about her shoulders like threds of silver, at each eare a faire pearle hanging, of which also shee shall have a chaine many times doubled about her necke and left arme, a Mantle of most pure, thin and fine white, waving as it were by the gentle breathing of the aire, viewing in her hand a sponge being made of the froth of the Sea.

Shee hath her name from *γαλα*, which is milke, as being of the colour of the same froth.

*Iris or the Rainebow.*

A Nymphe with large wings dispred in the forme of a Semi-circle, the feathers set in rancks of sundry colours, as purple yellow, greene, red, &c. Her haire hanging before her eyes, her breast in forme of a cloud, drops of water falling from her body, standing if it may be so devised in a just or thicke cloud, in her hand *Iris* or the flower-deluce, some give her wings to her feete, agreeable to *Homers* *ἰρις*, she is said to be the messenger of the gods, *Virgil* often makes her the Messenger of *Inno*, allegorically taken for the aire, when he saith.

*Irin*



*Irin de cælo misit Saturnia Iuno.*

*Aurora or the Morning.*

Aurora is drawne like a young maide with carnation wings, in a mantle of yellow, in her forehead a starre with the appearance of certaine golden Sunbeames from the crowne of her head riding upon Pegasus; some give her a light in her hand; but in stead of that I rather allow her a Violl of dew, which with sundry flowers shee scattereth about the earth.

Her dressing agreeth well with those Epithites of *Homer* *αυρομένης*, and of *Virgil*, *Croceo velamine fulgens*. Her Carnation wings with her Epithite of *ισοδιδαναι*, or the Rosie fingred Morne.

Her riding upon *Pegasus* sheweth her swiftnesse, and how shee is a friend to all studies especially to Poetry and all ingenious and pleasant inventions.

## CHAP. V.

### *The nine Muses.*

**T**H<sup>e</sup> Muses in ancient time were represented by nine faire, young and gracious Virgins, they had the name of Muses, as *Eusebius* saith *μαρτιμων* which is to instruct, because they instruct and teach the most honest and commendable disciplines and *Orpheus* in his Hymnes declareth how they first taught religion and civilitie amongst men.

*Clio.*

Clio the first hath her name from praise or glory and

Q<sub>3</sub>

and is drawne with a Garland of Baies, in her right hand and a Trumpet, in her left a booke, upon whose outside may be written, *Thucydides* or the name of some other famous Historian.

*Euterpe.*

Euterpe is crowned with a wreath of sweet flowers, holding in each hand sundry winde instruments, shee hath her name from giving delight, *Diodorus* attributes unto her all kinde of learning.

*Thalia.*

Thalia should be drawne with a wanton and smiling countenance, upon her head a Garland of Ivy, in her left hand a vizard on a robe of Carnation embroydered with light silvertwist, and Gold spangles: her Ivy shewes her prerogative over Comickall Poesie: her maske, Mantle, and pumpes are ornaments belonging to the Stage.

*Melpomene.*

Melpomene would bee represented like a Virago or manly Lady, with a Majesticke and grave countenance, upon her head a most rich dressing of Pearle, Diamonds, and Rubies holding in her left hand scepters with crownes upon them, other crownes and scepters lying at her feete, in her right hand a naked poniard, in a pall or mantle of changeable Crimson, and blacke buskines of silver, with Carnation blacke and white Ribands, on her feete her high Cothurn or Tragicke pantofles of redde Velvet and gold beset with pearles and sparkes of Rubies, her gravitie besitteth Tragicke Poesie, her pall and pantofles were invented for the Stage by the Greeke Poet *Aeschilus*, as *Horace* testifyeth.

*Polymnia.*

*Polymnia.*

Polymnia shall bee drawne as it were acting her speech with her forefinger all in white, her haire hanging loose about her shoulders, resembling wiery gold, upon her head a Coronet of the richest and rarest jewels entermixt with sweet flowers, in her left hand a booke, upon whose outside shall bee written *Suadere*.

To this Muse all Rhetoricians are beholden, whose patron is the Coronet of precious stones signifying those rare gifts which ought to bee in a Rhetorician viz. *Invention, Disposition, Memory, and Pronuntiati-on*, her white habite declares the sinceritie which ought to bee in Orators, her name imports much Memory.

*Erato.*

Erato hath her name of *Eros* which is Love, draw her with a sweete and lovely countenance, her temples girt with Mirtle and Roses (both of ancient time Dedicated to *Venus*) bearing a heart with an Ivory Key, by her side a pretty *Cupid* or *Amorino* winged with a Torch lighted in her hand, at his backe, his bow and quiver.

*Terpsichore.*

Terpsichore would bee expressed with a merry countenance playing upon some instrument, upon her head a Coronet of feathers of sundry colours, but especially those greene feathers of the Poppinjay, in token of that victory, which the Muses got of the *Syrenes*, and the daughters of *Pierius* and *Euripus*, by singing (as *Pausanias* reports) who after were turned into Poppinjaes or Wood-peckers as *Ovid* writes.

*Vrania.*

*Vrania.*

Let Vrania be showne in a robe of Azure, imitating the Heaven, upon her head a Coronet of bright starres, in her hand a Globe representing the celestiall spheres. Her name imports as much as heavenly, for it is her office to describe heaven, and the spheres,  
*Vrania cali motus scrutatur & Astra.*

*Calliope.*

Calliope would be painted richest of all the rest, upon her head a Coronet of gold as Queene of her fellowes, howsoever we here give her the last place, upon her left arme many garlands of Bay in store for the reward of Poets, in her right hand three bookes, whose titles may be *Illiadeos*, *Odysscos*, and *Aeneidos*, as the worthiest of Poetry.

I have thus briefly given you the draught of this faire company, as *Fulvius Vrsinus* reports they are described in the *Middals* of the ancient family of *Pomponia*, the rather because their description agreeth with the invention of *Virgil*, and the rest of the ancient Poets.

## CHAP. VI.

*Pan and the Satyres.*

His word *Pan* in Greeke signifieth *All*, or the *Vniuersall*, and indeed hee is nothing else but an Allegoricall fiction of the World, hee is painted with a Goates face, red blowne cheekes, upon his head two hornes standing upright, about his shoulders a Panthers skinne, in one hand a crooked Sheephooke, in the other

other a pipe of seven reeds, compact with waxe together: from the middle downwards, hee beareth the shape of a Goate, in this manner hee is expressed by *Boccace* and *Silius Italicus*.

His horns signifie the Sunne and Moone.

His red and fiery face the Element of burning fire.

His long beard noteth the ayre and fire, the two Masculine Elements, exercising their operation upon Nature being the Feminine.

His Panthers skinne represents the eighth sphere or Starry firmament, being the highest sensible Orbe covering the earth.

The red shewes the soveraigntie of Nature, guiding and destining each creature to his proper office and end: his pipe, how that hee was the first inventor of Countrey Musicke according to *Virgil*, *Pan primum calamos, &c.*

His neather parts of a Goate declare the inequality of the earth being rough and shagged as it were with trees, plants, hills, &c.

The *Satyres* have their names from *Zani*, and as *Pliny* testifieth were found in times past in the Easterne mountaines of *India*, *Lib. 7. cap. 2.*

*S. Hierome* in the life of *S. Anthony* reporteth, that he saw one of these in his time: *vidi homunculum (inquit) aduncis naribus, & fronte cornibus aspera, cui extrema corporis in caprarum pelles desinebant, &c.* but the truth hereof I will not rashly impugne, or overboldly affirme.

*The foure Winds.*

*Eurus or the East winde.*

Eurus as all the other Winds must be drawn with

R

puffed

puffed and blowne cheekes, wings upon his shoulders, his body the colour of the tawny Moore, upon his head a red Sunne.

The Moorish colour shewes his habitation to be in the East, the red Sunne an effect of his blowing.

*Zephyrus or the West wind.*

Zephyrus you shall shew a youth with a merry countenance, holding in his hand a Swan with wings displaide, as about to sing, because when this winde bloweth, the Swan singeth sweetliest, upon his head a Garland of all manner of sweete flowers of the Spring: thus he is described by *Philostratus*, for with his gentle and warme breath, hee bringeth them forth, which *Petrarch* as lively depainteth in that Sonnet of his, which with *Gironimo Conuersi* and many moe excellent Musicians, I have lastly chosen for a Ditty in my Songs of 4. or 5. parts being a subject farre fitter then foolish and vaine love, to which our excellent Musicians are overmuch addicted.

*Zephiro tocca e' l' bel temporimena  
Ei fiori, e' l' herbe sua dolce famiglia  
E gioir progne, e pianger Filomena  
E primavera candida e vermiglia, &c.*

*Zephyrus* is so called of the Grecians, *quasi* *zoin* *pleno* bringing life, because as I said, it cheerisheth and quickneth all things.

*Boreas, or the North winde.*

*Boreas* is drawne like an old man with a horrid and terrible countenance, his haire and beard quite covered with snow, or frozen with Iseickles, with the feete and taile of a Serpent, as hee is described by *Ovid* in his *Metamorphosis*.

*Auster*

*Auster or the Southwinde.*

*Auster* is drawne with head and wings wet, a pot or urne powring forth water with the which shall discend Frogs, Grashoppers, Caterpillers, and the like creatures as are bred by much moisture. The Southwinde of his owne nature is cold and dry, and passing through the burning Zone ere it commeth to us, it receiveth heate and moisture from the abundance of raine, thus the nature of it being changed, it commeth unto us hot and moist, and with heate it openeth the earth, whereby the moisture multiplyed causeth clouds and raine.

## CHAP. VII.

*The twelve moneths of the yeere.**March.*

**M**Arch is drawne in tawny with a fierce aspect, a helmet upon his head to shew this moneth was dedicated to *Mars* his father, the signe *Aries* in his right hand, leaning upon a spade, in his left hand Almond blossomes and sciens upon his arme, and basket of garden seeds. The Spring beginneth in the signe, whereupon saith *Ariosto*.

*Ma poiche il sol nell animal discreto  
Che porto Phrisio illuminò las fera &.*

*Aprill.*

Aprill a young man in greene with a garland of Mirtle and Hawthorne buds, winged (as all the rest



of the moneths) in one hand Primroses and Violets, in the other the signe *Taurus*, this moneth hath the name *ab aperiendo* saith *Varro*, because now the earth begins to lay forth her treasures to the world.

*May.*

*May* must be drawne with a sweete and amiable countenance, clad in a Robe of white and greene, embroidered with *Daffadilles*, *Hawthorne*, *Blew-bottels*, upon his head a garland of white, damaske, and red *Roses*, in one hand a *Lute*, upon the forefinger of the other a *Nightingale*, with the signe *Gemini*: it was called *Maius à majoribus*, for *Romulus* having devided the people of *Rome* into two parts, *Majores & Minores*, whereof the younger were appointed to defend their countrey by strength, the elder by counsell: *May* so called in the honour of one, and *Iune* of the other, whereto *Ovid* agreeth saying:

*Hinc sua majores tribuere vocabula Maio,  
Iunius à Iuvenum nomine dictus adest.*

*Iune.*

*Iune* in a mantle of darke grasse greene, upon his head a garland of *Bents*, *King-cups*, and *Maidens haire*, in his left hand an angle with a boxe of *Cantharides*, in his right the signe *Cancer*, upon his arme a basket of the fruits of his season, it hath the name, either *à Iuvenibus*, as I said, or of *Iunius Brutus*.

*Iuly.*

*Iuly* I would have drawne in a Iacket of light yellow, eating *Cherries* with his face and bosome *Sun-burnt*, on his head a wreath of *Centaurie* and wild *Thyme*, a sirhe on his shoulder, and a bottle at his girdle carrying the signe *Leo*.

This

This moneth was called *Iuly* in the honour of *Iulius Caesar* the Dictator, being before called *Quintilis* or the fifth moneth, for the Romanes began with *March*.

*August.*

August shall beare the forme of a young man of a fierce and cholericke aspect in a flame coloured garment, upon his head a garland of Wheat and Rie, upon his arme a basket of all manner of ripe fruits, as Peares, Plums, Apples, Gooseberries: at his belt (as our *Spencer* describeth him) a fickle, bearing the signe *Virgo*.

This moneth was dedicated to the honour of *Augustus Caesar* by the Senate, because in the same moneth he was the first time created Confull, thrice triumpher in Rome, subdued Ægypt to the Romane Empire and made an end of civill warres, being before named *Sextilis*, or the sixt from *March*.

*September.*

September with a merry and cheerefull countenance, in a purple robe upon his head, a wreath of white and purple grapes: in his left hand a handfull of Millet Oates, and Panicle, withall carrying a *Cornucopia* of ripe Peaches, Peares, Pomegranates, and other fruits of his season, in his right hand the signe *Libra*.

His purple Robe sheweth how he raigneth like a king above other moneths, abounding with plentie of things necessary for mans life.

The signe *Libra* is now (as Sir *Philip Sidney* saith) an indifferent arbiter betweene the day and night, peizing to each his equall houres according to *Virgil*.

*Libra dies, somnique pares ubi fecerit horas.*

This hath the name as being the seventh moneth from *March*.

*October.*

In a garment of yellow and carnation, upon his head a garland of Oake leaves with the Akornes, in his right hand the signe Scorpio, in his left a basket of Servises, Medlers and Chestnuts, and other fruits, that ripen at the latter time of the yeere; his robe is of the colour of the leaves and flowers decaying.

This moneth was called *Domitianus* in the time *Domitian* by his edict and commandement, but after his death by the decree of the Senate it tooke the name of *October*, every one hating the name and memory of so detestable a Tyrant.

*November.*

November in a Garment of changeable greene, and blacke upon his head, a garland of Olives with the fruit in his left hand, bunches of Parseneps and Turneps in his right, the signe *Sagittarius*.

*December.*

December must be expressed with a horrid and fearefull aspect, as also *January* following, clad in Irish rugge, or coorse freeze, girt unto him, upon his head no Garland but three or foure night-caps, and over them a Turkish Turbant, his nose red, his mouth and beard clogd with Iseickles, at his backe a bundle of Holly, Ivy, or Mistletoe, holding in furd mittens the signe of *Capricornus*.

*January.*

January would be clad all in white, like the colour of the earth at this time, blowing his nailes, in his

his left arme a billet, the signe *Aquarius* standing by his side.

This moneth and the next were added to the yeere by *Numa Pompilius*, and had the name from *Ianus* a Romane G<sup>d</sup> painted with two faces (signifying providence or wisedome) judging by things past, of things to come.

*February.*

February shall be clothed in a darke skiecolour, carrying in his right hand with a faire grace the signe *Pisces*.

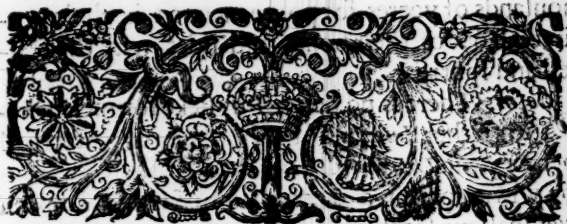
*Numa Pompilius* gave February his name either a *Febribus* from *Agues*, to which this time is much subject, or from *Februa*, which were sacrifices offered for the purgation of the soules of the dead, for *Februo* was an old verbe, and signified to purge.

You shall rather give every moneth his instruments of husbandry, which because they doe differ, according to the custome (with the time also) in sundry countries, I have willingly omitted: what ours are heere in England *Tusser* will tell you.

Moreover you must be sure to give every moneth his proper and naturall Landtskip, not making (as a Painter of my acquaintance did in severall tables of the moneths for a Noble man of this Land) blossomes upon the trees in December, and Schoole-boyes, playing at nine pinnes upon the yce in Iuly.

THE

er



THE THIRD AND LAST  
BOOKE, CONTAINING BY  
way of Dialogue, a Discourse tending  
to the Blazon of Armes, with a more Phi-  
losophicall and particular examination of the  
causes of Colours and their participation,  
with the light, according to the opinions  
as well of Ancient as late Writers.

The Speakers. *Cosmopolites, Eudamon.*

*Cosm.*



VDAMON well met: what  
make you heere so solitarie  
all alone, Come, you have  
some point of Musicke in  
your head, or inventing some  
*Impresa* or other; this *Byrse*  
was never built to study in.

*Eud.* To tell you troth, I was thinking how *Lu-  
cian* could make his opinion good, concerning the  
soules of wealthie usurers, and coverous persons,  
whom after their death hee verily beleeves, and af-  
firmes to bee Metemphychofed, or translated into  
the bodies of Asses, and there to remaine certaine

S

thou-

thousands of yeeres, for poore men to take their pen-  
niworth out of their bones and sides with the cud-  
gell and spurre.

*Cosm.* There is no better Physicke for melanco-  
ly then either *Lucian* of the heathen, or of eternall  
memory *Sir Thomas Moore* among the Christians  
for wittie conceit and invention, neither thinke I  
ever shall we see their like. But what booke have you  
there?

*Eud.* It is a part of *Giouan de Ramellis*, one of the  
best Enginers in Europe.

*Cosm.* I have no skill that way, but what thinke  
you of this worke?

*Eud.* Surely an effect of Magnificence her selfe.

*Cosm.* Have you beene above.

*Eud.* Yes, but I bought nothing.

*Cosm.* Such a customer the Epigrammatist *Mar-  
tiall* meets withall, one who after hee had walked  
thorow the fairest streete twice or thrice cheapening  
Jewels, Plate, rich hangings, came away with a  
woodden dish: well, since we are met so fitly toge-  
ther, I will now challenge you of your promise  
which was, to give mee certaine rules as the princi-  
ples of Blazonry, it being a skill I have long desired,  
and as I imagine quickly learned.

*Eud.* With all my heart, yet I am loath to thrust  
my sickle into another mans corne, since it is in a  
manner beside my subject (which *Plinie* wiseth a  
writer alwayes to beare in minde) and which is  
more, it hath so plentifully beene written of already  
(especially of late, by that worthy and honest  
Gentleman Master *Guillim*) that little or nothing  
remaineth to be spoken heereof, notwithstanding  
rather



rather then I will deny so reasonable a request; I will say somewhat heereof in generall, what I imagine it is fittest for you to know: for farther skill I referre you to the professors heereof.

*Cosm.* The principall use that I would make of this skill is, that when I come into an old decayed Church or Monastery (as wee have plentie in *England*) or Gentlemans house, I might rather busse my selfe in viewing Armes, and matches of Houses in the windowes or walles, then lie bootes and spurres upon my bed in mine Inne, or over-looke mine Hostes shoulder at Irish. Moreover being a Gentleman my selfe, I have beene many times asked my Coate, and except I should have shewed them my jerkin, I knew not what to say.

*End.* Very likely, many of our English Gentlemen are in your predicament, but to say the truth, I must ingeniously confesse, it hath the most necessary use to the knowledge and imitation of the vertues and achievements of our Ancestors, it being besides a most gentlemanly ornament to our selves, when occasion of discourse heereof shall be offered.

*Cosm.* But first I pray you concerning the word Herald, let me understand what it signifieth.

*End.* It hath the Etymon from the Dutch or Saxon *Heere*, which is a Lord or principall man, for in times past they were among the Romanes in great reputation, being by their office priests, created at the first by *Numa Pompilius* king of the Romanes appointed to denounce war against the enemy, by striking a speare into the ground, at what time they wore Garlands or wreaths of *Kervens*, concerning the beginning and Antiquitie of bearing Armes, and the first

inventors heereof, I will say nothing, at all, since so much hath beene said already by *Leigh*, *Sir Iohn Ferne* and others, to whose labours I referre you.

*Cosm.* Acquaint me I pray you with an Escotcheon, and if it please you, with the sundry formes of shields, since I have seene many differing, severall one from the other, as the Italian gives his Armes in an Ovall forme.

*End.* Very willingly: this word Escotcheon is a French word, derived from the Latine *Scutum*, and that from the Greek *μαύρος*, which is leather, and hence cometh our English word *Buckler*, *Lere* in the old Saxon, signifying Leather, and *Buck* or *Bock*, a Bucke or Stagge of whose skins quilted close together with Horne or hard Wood, the ancient Britaines made their shields, of which sort it seemed the shield of *Nennius* to have beene, wherein *Iulius Casars* sword stucke so fast, that *Nennius* had taken of his head, had not *Labiemus* the Tribune, stepped happily betweene them in the meane time and rescued his Master.

But of shields the first and most ancient was that fame among the Romanes, which they call *elbow*, where it was worne, or from *aux*, which signifieth a remedy because it was a great remedy and also a helpe to that grievous pestilence in Rome, falling downe from Heaven into the Citie in the time of *Numa Pompilius*, wherewith a voyce was heard, saying, in what Citie soever that shield should remaine, the same should become the most mightie: of the falling downe of this shield, I remember this of *Ovid* when I was a Grammar Scholler.

*Ecce levi Scutum versatum leniter aura  
Decidit, à populo clamor ad astra venit.*

The

The forme of it was long, and round at the ends, without any corner, as *Ovid* sheweth in another place.

*Idque ancile vocant quod ab omni parte recisum est,  
Quaque oculis spectes angulus omnis abest :*

A second kind was that which *Suidas* calleth *capis*, in Latine *Parma*, so called (as *Varro* saith) *quod par in omnes partes esset*, meaning, that it was round, and equall from the *umbelique* or middle point, to every side: this shield was used most by the *Troians* as *Virgil* testifieth.

*En se levis nudo parmaque in glorius alba.*

A third kind was a short Target made in forme of a cressant or halfe Moone, called in Latine *Pelta*, used by the *Amazons*, as the same *Virgil* noteth, where he saith:

*Ducit Amazonidum lunatis agmina peltis  
Penthesilea furens*————

It was also in great use among the old Romane Souldiers, as *Livy* testifieth.

A fourth kind was called *cetra*, used by the African Moores and the Spaniards, in *Casars* time who in his Commentaries calleth those Legions *Vltioris Hispania, cetratas*.

Some other kinds there have beene which for brevity, and your memory sake I omit, I will proceed to colours, and then to variety of charges.

*Cosm.* How many colours be there in Armes ?

*Eud.* Sixe principall, (of which two viz. yealow and white, Or, and Argent, are termed mettals: that is, Gold and Silver.

viz.  $\left\{ \begin{array}{l} \text{Or.} \\ \text{Argent.} \\ \text{Gules.} \\ \text{Sables.} \end{array} \right\} \left\{ \begin{array}{l} \text{Azure} \\ \text{and} \\ \text{Vert.} \end{array} \right\} \begin{array}{l} \text{that is, Yellow, White,} \\ \text{Redde, Blacke, Blew, and} \\ \text{Greene.} \end{array}$

Gold is the most pretious and dearest of all met-  
tals, the reason is, it remaineth longest uncorrupted,  
and without rust, and since man by nature desireth  
immortality, and to preserve his Memory, he hol-  
deth so this mettall, as most worthy of his love and  
respect. I have seene the monies of *Augustus Caesar*,  
(who was Emperor of *Rome*, when Christ was born)  
as fresh and as faire as if they had beene stamped in  
the Tower of *London* but yesterday, as also of *Nero*  
*Domitian*, *Constantine* and the rest: it is begotten by  
the heate of the Sunne upon the purest earth.

It is called Gold in our English tongue, either of  
*Geel* (as *Scaliger* saith,) which is in Dutch to shine,  
or of another Dutch word, which is *Gelten*, and sig-  
nifieth in Latine *Valere*, in English to be of price or  
value: and hence commeth their ordinary word *Gelt*,  
for money. Gold was of such estimation and price a-  
mong the Romanes, that it was provided by a Law,  
that it should be worne of none, but of the greatest  
persons, and of them but at certaine times.

*Cosm.* I would the like lawes were amongst vs  
heere in *England*, where if those infinite summes and  
expences which are consumed in gold lace and fringe  
upon petticoates and garters, were bestowed in iron  
and Steele, great horses, or poore sehollers, it were  
better for our common wealth. Nay so ordinary is  
excesse in this kind, that even shoppe-keepers, and  
which is more, their apprentices, with servingmen,  
and chambermaids thinke themselves fowly disgra-  
ced

ced if they be not in the fashion. I have my selfe met an ordinary tapster in his filke stockins, garters deepe fringed with gold lace, the rest of his apparell suteable, with cloake lined with velvet, who tooke it in some scorne I should take the wall of him, as I went along in the streere, what shall now our Courtiers and Gentlemen thinke of themselves?

*End.* It is a fault in the Magistrate, that so good Lawes as we have (God be thanked) in this land bee so ill executed, I verily beleeeve if this fellow had lived in the time of *Cato Censor* in Rome, hee would have beene followed as a monster, and for his punishment have beene confin'd to the bottome of a Sellar during his life.

*Cosm.* But I pray you proceed to say something of Silver.

*End.* Silver next unto Gold, is of greatest account being called in Greeke *argyrum*, in Italian *Argento*, in French *Argent*, of the Latin *Argentum*, in Spanish it is called *Plata* of *marie*, by reason of the beating of it into broad peeces or Ingots, our English word silver without doubt proceedeth of the Greeke *argyros*, to shine, it is the second Mettall, and signifieth purity, innocency, and chastity; among the planets it holdeth with Luna, among pretious stones with the *Margarite* or pearle.

Gold signifieth to the bearer Riches, Honor and preheminance, amongst planets it holdeth with the sunne, among stones with the *Papasion*.

They are called Mettals because they fall among *metallica corpora* which are numbred by *Aristotle*, compounded of the purest part of the earth growing one neer to another, according to the Etymon of the

the word *metalla* which is *quasi* <sup>quasi</sup> ~~quasi~~ <sup>quasi</sup> ~~quasi~~ for one vaine or mine being found another is underneath it farre off, or as some would have it from ~~quasi~~ <sup>quasi</sup> is to search diligently as those doe that search for mines, and because their shining not as colours but as bright mettals, are mingled with the other colours, they might the farther be discerned either by day or night in the field: for of themselves either doth confound the sight, and had need to bee allayed with colour, which on the other side without any of these colours, is as much displeasing and offensive to the sight being as it were a body without a soule, and take it for a generall rule there is no coate without a mettall, or any without colour one onely excepted, which is the same of *Godfrey of Bulloigne*, it being a crosse Ierusalem or in a field silver, which you must not take as a president it being given him as a singular marke of honour, as if some one attorney at the common Law should bee privileged by both the Vniversities to speake false Latine, and his to be held for most pure and good, that of the rest most absurd and barbarous.

*Cosm.* But I pray you what is the reason that I may not, notwithstanding call them by the names of yellow and white:

*Eud.* Because those colours of the mettals are certaine bright splendors begotten of a singular and one onely reflection from an outmost and continuat superficialities, as in lead, tinne, quicke-silver, &c. the whitenesse of colour proceedeth from a light often reflected and penetrating many small cleare and transparent bodies as we see in salt, Ice beaten small the foame of the sea and the like, for this is a generall

rall rule that every transparent body which we call *Diaphanon* beaten and divided into small parts or peeces yeeldeth a white colour as snow, which white is a continue body: in raine or water is transparent but being divided by the cold ayre in the falling downe into discreet parts, it forthwith turneth white, the like we may see in the shavings of horne, which the finer you cut them, the whiter they appeare; so that in these and the like bodies, the cause of whitenesse is nothing else (as I said) then an oft reflection of the light, possessing our eyes and the ayre or *medium* with many beames reflected.

*Cosm.* I pray you now proceed to Blacke, which I thinke to be the next colour.

*End.* You say true, this colour in Armes is called Sables, which is a most rich furre worne of Princes and great personages, it is brought out of *Russia* and *Muscovia*, it is the furre of a little beast of that name esteemed for the perfectnesse of the colour of the haire, which are *in summitate nigerrimi*.

In Armes it denoteth sadnesse, griefe, and constancy, among the Planets it hath Melancholy *Saturne*, among precious Stones the Diamond.

*Cosm.* But mee thinkes now you are contrary to your selfe, for even now you said that those cleare and transparent bodies, as Diamonds, Glasse, water, Ice and the like were the subjects, rather of whitenesse then blacknesse as being most capable of light.

*End.* It is true, I said so, but you must know that these cleare bodies, as Cristall, Ice, the Diamond, &c. are subjects of both, for as white proceedeth from a cleare and transparent body, divided into many

T

parts,



parts, as in snow, so blacke is caused in the same body by a shadow dispersed into the smallest bodies beyond the light, or whether the light cannot come. For the light only possessing the one halfe of the superficies, drawes it selfe with the broken beames into a center, which when it possesseth the eye with stronger and more forcible beames, the other on the sides possessing the sight with weaker and fainter, can hardly be discerned: so that blacke colour in these bodies is nothing else then a certaine privation of the light, by over-shadowing, and heerein differeth darkenesse from blacke: darkenesse is not bounded and circumscribed, (as we say) by other objects enlightened, whereby it appeareth of lesse blackenesse then blacke colour for *contrarium contrario oppositum magis elucescit*. So that heerein it is worthy consideration, to see how as sometime contrary causes produce the like effects, so even the same to proceed from black and white, for the cleare and perspicuous body effecteth white, and that white a blacke, againe with contrary affections they beget like effects, for the cleare body broken to small peeces (as I said) produceth white, and becommeth most black, while it is continuat and undivided, as we see in deepe waters, (which are ever blackest) thicke Glasses and the like. It is the opinion of some, that contrary to *Aristotle*, that the colour white doth gather the beames of the sight together (as I said in my former booke) and that blacke doth onely disperse and scatter them, as for example, if one beholdeth the light, or some very white object, he vieweth it winkingly, as we see those doe, that are purblind, but if any thing that is blacke, he looketh upon it with a broad  
and

and a full eye, and we see by experience in a Cat, so long as shee beholdeth the light shee doth, *contrahere pupillam*, draw the ball of her eye small and long (being covered over with a greene skin) and let it forth or dilate at her pleasure.

Now as Cristall, Ice, &c. by reason of their perspicuitie, are the subjects of whitenesse, so are Quicksilver, Silver, Lead, Steele, Iron, Tin, and the like, by reason of their opacitie of blacknesse, as wee see in their dust, and in the blacking of our hands with much handling the same.

And that they are the most shadowie bodies, we know by experience, for if the thinnest lease of Tin, laid over with Quicksilver be laid upon a Glasse or Cristalline superficies, it hinders the light so much from passing thorow, that it constrained to reflect it selfe to the adverse part, which other bodies though of a farre greater thicknesse cannot doe, and hence at first came the invention of looking Glasses.

*Cosm.* I am well satisfied in these three colours, *viz.* Or, Argent, and Sable, what I pray you is the next.

*Eud.* *Mari*, *Azure*, *Guiles*, and *Vert*, which I will passe over with as much hast as I can, because I will come to our matter.

*Azure* is a faire light blew so named from the Arabian word *Lazul*, which is the same, it betokeneth to the bearer a zealous minde, it is also proper to them, as *David* saith, That occupie their businesse in great waters, as travellers by Sea and the like, of the Planets it holdeth with *Mercury*, among precious Stones with the Saphyre.

This colour blew doth participate lesse of the light then the white colour, for striking it selfe upon

this colour it is rarified and disperfed, as on the contrary it is thickned and more condensate in red, as by a most pleasant and delightfull experiment we may perceive in a three square Cristall prisme, wherein you shall perceive the blew to be outmost, next to that the red, the reason is, that the extreame parts of a perspicuous body shine and yeeld a more faint light then the middle, as appeareth by *Opticke*, and the light is received by fewer beames in the outmost edges then into the midst, so that yee perceive, first white in the middest, then red, and blew in the extremes scene. This againe is most manifest by the light of the Sun, through a thicke cloud which then appeareth red, and by the higher parts of the ayre which because they are more rarified and pure, then the neather, appeare to be most blew which *Theophrastus* in his booke of colours witnesseth, saying:

αἱ βλάστησις ὑψηλότερα φαίνεται τοῦ χαμηλότερου καὶ τοῦ πληθύνοντος

Againe, while a candle, oyle, wood, or any thing that consisteth of fatnesse burneth, the flame next to the candle it selfe at the neather end of the weeke appeareth blew, because there is but a thin and a weake light joyned with a thin, weake, and ayerie moisture, the top of the flame is red, because it there adhereth to a smoakie and thicke earthy body, whereupon all earthy and footie flames are red, the flame of *Aquavita* is most blew, because it is so rare and thin that it is scarce able to burne, but heate in coales, Iron, and the like is most red, because it is contained in thicke, droffie, and earthy bodies.

Red is named in Armory *Gules*, it signifieth a war-like disposition, a haughtie courage, dreadlesse of dangers among Planets it is attributed to *Mars*, among Stones to the Rubie.

*Cosm.*

*Cos.* Proceed (I pray you) to greene, & then I think we have done with those colours proper to Armes.

Greene is termed by the name of *Vert*, and it is composed of white and thin red, and lastly blew; for if you mingle blew with a little yellow, you shall have a Poppinjay greene, if with much blew and yellow, a sad or blacke greene, if but a little more blew then yellow a Seawater greene, &c. It is called *Vert* of the Latine word *viridis*, contracted into the French, it signifieth hope and youth, it appertaineth to *Venus*, among Stones to be Emerald.

There be also other colours borne in Armes, in number three, *viz.* Tenne or Tawny, Sanguine and Purple very ordinary in French Coates (but not in such use) though honourable bearings with us heere in *England*.

Now you have done with the colours: I pray you proceed to those things that are borne.

You meane the charge for so is that termed which is borne upon the colour, except it be a Coat divided only by partition, falling in among those honourable ordinaries wherof the accidence of armory speaketh: which are in number (as *Leigh* reckoneth them) nine.

- { The Crosse containing the fifth part of the
- Escotcheon being charged the three.
- { The chiefe containing a third part.
- { The Pale also a third part.
- viz.* { The Bend a fifth part.
- The Fesse a third part.
- The Escotcheon a fifth part.
- The Cheveron a fifth part.
- The Salteir a fifth part uncharged.
- { The Barre a fifth part.

The Crosse is called in Latine *Crux*, à *cruciando*, for it was nothing else then an Instrument of execution among the old Romanes, it hath beene a very ancient bearing, yea even before the birth of our Saviour Christ among the Paynims themselves. Though they knew it not but in their Blazon, they made the field Gules, and called the charge foure cautions, bilfets or cantonez, touching the dignitie of the Crosse, and the worthinesse of the bearing; I will, wanting words to expresse the same, referre my selfe to the ancient Fathers, who have had this signe in such estimation and reverence, That one may serve in stead of many, I will as farre as I can remember, report unto you the words of *Chrysostome* in a Sermon of his: The Crosse (saith he) which was wont to be reputed the onely signe of disgrace, is now become the glory and boasting of us Christians, insomuch as the most noble part of our body is signed therewith in our Baptisme, wee use it in our Prayers, in Divine Service, we set it up in our houses, yea at our beds heads, Brides and Bridegroomes are adorned therewith, Souldiers when they goe to the warres, Mariners carry it on the tops of their ships, yea the bodies of brute beasts ill affected are marked herewith, so that I cannot imagine (these being the words of a devout and most learned Father of the Greeke Church, and Archbishop of Constantinople, who lived twelve hundred yeeres since) that the signe of the Crosse is so perilous a thing as most Puritanes would make it. I should fill more sheetes of paper then they would be willing to reade, or my selfe to write, if I should report what hath beene said by *S. Augustine*, *Athanasius*, *S. Hierome*, and others in defence

*Chrysost. in serm.  
quod Christus sit  
Deus.*

defence of lawfulness of the same. But I remember that I am writing of Heraldry, not of those things that concerne controversies in Divinity.

*Cosm.* Bee there no more crosses then one borne in armes?

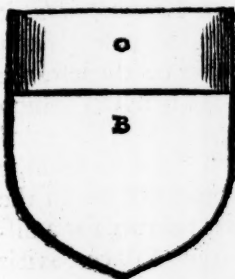
*End.* Yes sir.

*Cosm.* I pray you onely name them. I will learne them out hereafter of my selfe out of the Accidence of Armory; the honor of armes or some where else.

*End.* The most ordinary are these.

A cross.	Pateè.	Nelle or Nylle.	Lozangeè.
	Potenceè.	Bourdonneè.	Pommeè.
	Croiseè.	de 4. hermines.	Fitchè and
	Fleuronneè.	Besantie.	some few o-
	Composèè.	Florenceè.	thers which I
	Vair cōtrevaire.	Fretteè.	remember not.

*Cosm.* I pray you proceed to the chiefe, and why it is so called.



*End.* The chiefe is so called of the French word *Chiefe*, and that from the Greek *κεφαλη*, which is the head or upper part, this possesseth the upper third part of the Scotcheon, and is divided by one line in this manner.

*Cosm.* I understand this very well, proceed, I pray to the pale.

*Of the Pale.*

*End.* The Pale is the third middle part of the Scotcheon, being divided from the chiefe to the base, or neather part of the Scotcheon with two lines

lines as thus:



Is called from the Latine *palus*, which is a Pale or pēce of Wood, wherewith we fence about Gardens, Parks, Fields and such like. This in ancient time was called a fierce, and you should then have blazed it thus, hee beares a fierce Sables between two fierces, Or; which

will seeme strange to some of our Heralds.

*Of the Bend.*

The French Heralds call this *Bande*, it resembleth a kind of *Baudricke* or girdle, which knights wore in times past over the right shoulder, and under the left, whereat their swords hung. Some unknowne God-father long since hath named it in Latine *Benda*, it hath a fift part of the Escotcheon, beginning from the dexter part, or the right corner of the left, the *Species* or kinds it containeth, are bendlets which are, if there be many, a *Cotize*, which is the third part of the bend, and a *baston*, which is like, and the same with a *Cotize*, save that it must not touch the Escotcheon at both the ends: this is reserued for a difference of kindred or alliance among Princes, as it is to be seene in the house of *Burbon* in *France*.

*Cosm.*



*Cosm.* I have heard say that a bend sinister is the marke of a Bastard, it hath beene taken so, but I hope you will not make that proposition, *convertibilis*: For I have knowne, it borne by some lawfully borne, whose ancestors before them were legitimate.



*End.* Here is a bend sinister.

*Cosm.* If it had beene brought then from the other side, it had beene dexter and right.

*End.* Very true.

*Cosm.* Proceed I pray to the Fesse.

### *Of the Fesse.*



*End.* The Fesse is so called of the Latine word *fascia* a band or girdle, possessing the third part of the Scotcheon over the middle, as thus, If there be above one, you must call them barres, if with the field there be odde peeces, as leven or nine, then you

must name the field, and say so many barres; if even, as sixe, eight, or ten, you must say bar-wise or barry of sixe, eight, or ten, as the King of Hungary beares *Arg.* and *Gules* barry of eight: marke this coate, how would you blaze it?



*Cosm.* To tell you true, I know not.

*Eud.* I will tel you: he bears barry, counterbarry of eight, Or and Gules. You see heere an even number of peeces.

*Cosm.* I pray you proceed, I shall carry this in mind, and thinke of those odde and even peeces.

The next is a *Cheveron* called in Latine *Tignum*, or the rafter of an house. Howbeit it be a very honorable bearing, yet it is never seene in the coate of a King or Prince, because it pertaineth to a Mechanicall profession: none of which kind may touch the coate of a Prince. For nothing may touch the coat of a Prince save a border, a fable, or a baston. If there be many, you must call them by the diminutive *cheveronelles*.



Heere is a cheveron.

### *Of the Salteir.*

A Salteir is made in the forme of a Saint *Andrews* crosse, and by some is taken to be an engine to take wild beasts with all: In French it is called *un sautoir*, it is an honourable bearing, it is borne in England by that most honourable family of the *Nevils*: amongst whom I must never forget my duty towards that noble and worthy-minded Gentleman, Master Doctor *Nevill* our master of Trinity Colledge

Jedge in Cambridge, who hath ever retained and shewed in all his life those, *Igniculus virtutis arista*, as a Poet speaketh; and *Homer* averreth to bee a thing incident to those that are descended of generous and noble houses. The Saltier is drawne in this manner.



But one thing I must remember to tell you of these nine honourable bearings. Foure are never borne, but single, and by themselves, *viz.* the Crosse, Chiefe and Salteir; the rest are borne in many peeces, as the Bend, Pale, Fesse, Barre, and Cheveron.

*Of the Gyron or Guyron.*

The Gyron is a point of triangular forme, whose basis on every side of the Escotcheon and point either comes in *umbelico* or the midst, they are commonly borne in the number of the eight peeces, as in the ancient coate of *Basingsborne*, which by chance I found in a window at the Vicaredge in Fulham.

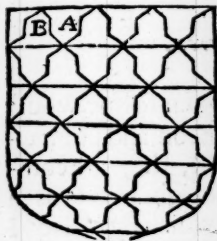
*Of the partitions.*

There is a division or partition by all these afore-said places, which is drawne in the Scotcheon with onely one line, as for example, party per bend is when the field is devided into two colours by a single line drawne as the bend from the point Dexter to the sinister in base, so likewise is the partition per pale, per Cheveron, Saltier and the rest.

*Cosm.* The single line is sometime indented en-  
vecky, wavy, embarteled, &c.

I pray you now acquaint me with the Furs, which  
are given in Armes, I have heard great discourse of  
the same, but understood not well what they meant.

*Eud.* I will tell you what they are, and how ma-  
ny, there be in number nine, whereof there be five  
kinds of Ermines, the sixt is the Escotcheon plaine  
white, the other three vaires or of varry: the first or-  
dinary and naturall, being compounded of Argent  
and Azure, which is the coate of *Beauchamp* of  
*Hach* in the county of Somerset, and now quartered  
by the Right Honourable, the Earle of *Hartford*;  
the other two compounded of other colours, it is  
drawne in this manner.



*Cosm.* I pray you what is Er-  
mines.

*Eud.* It is the Furre of a little  
beast about the bignesse of a  
Weasell, called in Latine *Mus*  
*Armenius*, for they are found in  
*Armenia*: it is not *Mus Ponti-*  
*cus*, as some have written, who  
though it be all white, and somewhat like it, the furre  
is nothing so white and fine, neither hath it that spot  
at the tip or end of the taile, which is that which we  
doe call Ermines, many of them being set together:  
it is held of all furies in nature the most precious, be-  
cause they write, that when this beast is hunted, ra-  
ther then he will runne over a puddle, or any dirtie  
place, where his skin may be endangered to be spot-  
ted with mire, he will stay there, and be torne in pee-  
ces with the dogs: which gave me an occasion of an

Embleme

Embleme, what time I turned his Majesties ΒΑΣΙΛΙΚΟΝ ΑΡΜΟΝ, into Emblemes and Latine verses, presenting the same after to Prince Henry.

The word was *cui candor morte redemptus*, the verses.

*Quod macula impatiens flammæ, agit per undas,*

*Candidula insano pellis amore, fera,*

*Hoc Tyrio Heroas superâris murice tinctos,*

*Vos, quibus aut mens est laevis fama, fides.*

None may weare this furre but Princes, and there is a certaine number of rankes allowed to Dukes, Marquesses, Earles, which they must not exceede in lining their caps therewith, in the time of *Charles the Great*, and long since the whole furies in the tails dependant, but now that fashion is left, and the spots onely worne without the tails.

There be now certaine compositions or mixtures of the field, wherewith I would have you acquainted ere we proceed further, which are called

*Checky, Masculy, Fusile, Nebule, Lozenge.*

*Checky* is called of the French *Eschiquette*, resembling the chesse boord, in Latine it may bee called *Scacciatum* of *Scaccia*, the play at chesse, the squares thereof in a coate must not amount above the number of five and twenty, or fixe and twenty, as also Lozenges and Fusils.

*Masculy* is termed so from the dutch word *Maschen*, it is nothing else, but the resemblance of the meshes of a net, they are borne commonly pierced.

*Fusilee* is like unto *Masculi*, but your fusils must be made long, and small in the middle, they are seene in the ancient coate of *Mountague*, who beareth arg. three fusils in fesse gules. A fusill is so called of *fusus*, a spindle, whose forme it resembleth.

*Nebulee* is so called from *nebula* a cloud, and that from *nebul*, the same, because it resemblerth the clouds. It is borne in the ancient coate of *Blondus* or *Blount*.

*Lozengee*, so called of *Lozenges* certaine cordials made by the Apothecaries, and given in Physicke. They are like unto the Maseles, but somewhat broader: they are given round in the coate of the family *de Medices*, Dukes of Florence. If there be above the number as I said of five and twenty or sixe and twenty, you must say *Semi-lozengy*. Remember to make your Lozenges more high then broad, they are given for the most part in bend or in fesse, saith *Bara* the French Herald.

There be certaine rondles given in armes, which have their names according to their severall colours. If they be *Or*, they are beasants; if silver, plates; if *Gules*, Tortoixes; if *Sables*, Pellets; if *Azure*, O-goessees; if greene, Emeralds; if purpure, Pommies; if *Tenne*, Oranges; if sanguine, *Gules*. There is seldome borne above nine in an *Eschortcheon* that must be numbred, if there be above, you must call them *semy* or *besanty*.

*Cosm.* I have seene sometimes staples of doores, nailes, and the like borne. How can they be honourable to the bearer?

*End.* Yes very honourable and ancient. As the *Crosse Moline* (given by the worshipfull family of *Molineux*) *Mil-peckes*, and most irons appertaining to the mill, nailes, keyes, lockes, buckles, cabassets or morians, helmets, and the like.

*Cosm.* What is that you call a labell or *lambeaux*?

*End.* It is a kind of fillet (some have taken labels for candels or lights) it is the difference of the elder

elder brother, the father being alive, it is drawne of two, three, foure, and five pendants, not commonly above. You may in Master *Guillims* booke among the difference of brothers read more of this subiect.



A Canton possesseth for the most part the *dexter* point of the Scotcheon. It is called a Canton from the Greeke word *κωδων*, which is a corner properly of the eye, and hence came the Cantons of the Suitsers. It is the reward of a Prince given

to an Earle.

A border in French called *vn bordure*, in Latine, *simbria*, hath his place within the Escotcheon round about the same, it must containe the sixth part of the Scotcheon.

An Orle is much like a border save that it standeth quite within the Scotcheon, the field being seene on either side.

A Filler the fourth of an Orle.

*Cosm.* I pray you be there not trees and herbes, sometimes given for good Armory?

*End.* Why not?

*What Herbes are most commonly borne in Armes?*

Of herbs you shall find commonly borne the *Cinqueseile* but most often pierced the field, the Treysseile, Mallowes, Rue, Sparage, Fennell, and white Ellebore, *Pie de Lion*, with many others.

*What Trees are given usually in armes?*

Of trees you shall have the Palme, the Olive, *Sicamore*,



camore, Apple and Peare tree, the Pine, Ash, the White thorne, Pomgranate, Orange, Quince, Nut-tree, the Oake with some others.

• You have Times rootes, as the *Mandragoras*, *Burgony*, *Levesse*, and such like.

*What Flowers?*

Of Flowers you have Roses, Gilliflowers, Violets, Nenuphar, Lilly, Saffran, Columbine, Borage, Line, Buglosse, Alleluia with others.

*What Serpents and creeping things?*

Of Serpents you have the Crocodile, who hath his name *serpens* from the feare he hath of Saffron which hee cannot endure, wherefore neere Nilus, they plant it much in their gardens, and neere their Bees, which the Crocodile continually lyeth in waite for. For he loveth hony above measure. *Of the Duke of Millaine in the yeare 1099. tooke from a Sarazen his armes; which was a Serpent, a child issuing out of the mouth of the same, which to this day is yet the armes of Millane.*

The Scorpion, the Lizard, yea the old Armes of France were the three Toades or Crapauds, Crabs, Crevisses, Frogs, Snailles, and such like.

I have seene in an ancient coate three Grashoppers, but the owner I could never learne,

The Grashopper is called in Latine *Cicada*, *cicada* from singing, with a little skin upon his side, against the which he rubs the thicke part of his leg, and so makes that noife, wherewith he so disturbs the sleepey hay-makers. When I found this Etymology first, I would needs make triall: which I found very true; so significant, and witty were the Grecians at first, inventing names to all things from their nature.

Of

Of fishes you shall finde in Armes the Whale, the Dolphin, the Salmon, the Trout, Barbel, Turbot, Herring, Roach, Remora, Escallop shels.

*Cosm.* What meaneth the bearing of Escallop shels?

*End.* It betokeneth unitie and friendly love, for as they close so neerely they can hardly be separated, so should friends and true lovers: whereupon it is worne in the colours of the Knights of the Order of Saint *Michael*.

You must bee very heedfull in the blazoning of fishes, by reason of the varietie of their natures.

*Of those birds that are borne in Armes.*

Of all bearing among these winged creatures, the Griffon is the most ancient, and yet to this day in *Pomerania*, of great esteeme. But since, the Eagle hath got the soveraigntie, and is held for a farre more honourable bearing, it being the Armes of the Empire and of many other kingdomes.

*Cosm.* I pray what is the reason the Emperour giveth in his Armes an Eagle with two neckes, which is against nature.

*End.* So is a Lion with two tailes: yet they have their reason. The cause why it is given by the Emperour was this. The kingdome of *Romania* beeing united unto the Empire gave an Eagle Sables displayed, and the Emperour giving the same likewise, united them into one, giving that two neckes as you see.

*Cosm.* This is very prettie and more then I knew before, but is the Eagle of such antiquitie among the *Romanes*?

*End.* Yes before the time of *Julius Caesar*; doe you not remember since you were a scholler that verse of *Lucane* writing of the civill wars betweene *Cesar* and *Pompey*.

*Signa pares aquilas, & pila minantia pilis.*

The *Pellican* is more commonly borne with us here in *England* then in other countries. Other birds that are usually borne are the *Swan*, the *Raven*, the *Cormorant*, *Heron*, *Faulcon*, *Cocke*, *Pigeon*, *Lapwing*, *Swallowes*, *Martlets*, *Cornish choughes*, *Spar-hauke*, *Larkes* with some others. The *Spar-hauke* *Crowned* was the Armes of *Attilas* King of the *Hunnes*, and five *Larkes* were found depainted in an old *Trojan* shield. You must note then that ~~seldome or never~~ the female of any thing is given in Armes.

*Cosm.* I remember, I thinke a rule for't, in mine Accidence, not of Armory but of Lillies English rules, where note that the Masculine gender is more worthy then the Feminine, &c.

*End.* Indeed it is the reason because the Masculine gender is the worthiest. One rule is worthy the observation, that fishes, birds, and divers beasts have beene given to bearers for the names sake, to preserve it either really or by accident: really or immediately as *Heron* gives the *Heron*, *Foxe* the foxe-heads, which was the coate of Bishop *Foxe*, *Bullocke* of *Barkshire* the bullockes head, *Herring*, and *Herringham* a coate quartered by the Earles of *Bedford*, the three *Herrings*, *Roch* the *Roches*, *Troutbecke* the three *Trouts* braced, quartered by the right Worshipfull and that worthy Gentleman so well deserving and beloved of his Country Sir *Ralph Conningsbey*

*Conningsbey* Knight of Northmims in the countie of Hertford. *Luce*, *tres lucios pisces* or three pikes, quartered by the Earles of Northumberland, and the coate of that noble Gentleman Sir *Thomas Luce* of Warwickshire Knight, *Berrisford* the Beare with infinite the like: some have their names accidentally from the proprietie of the bird or beast, or by an Onomatopoea, or allusion of the voice to the name, as *Terwhit* gives the three Lapwings who in a manner expresse the very same (neither is it any disparagement to the bearer, since there be of these very Honorable and ancient:) and *Chanteux* a French Gentleman very well descended who gave the three Nightingales.

Excellent have beene the conceipt of some Citizens, who wanting Armes, have coined themselves certaine devices as neere as may be alluding to their names, which we call Rebus. Master *Iugge* the Printer, (as you may see in many of his bookes) tooke, to expresse his name, a Nightingale sitting in a bush with a scrole in her mouth, wherein was written *Iugge Iugge Iugge*.

Master *Bishop* caused to be painted in his glasse windowes the picture of a Bishop in his Rôcher, his square Cap on his head, by which was written his Christen name *George*.

One *Foxe-crafe* caused to be painted in his Hall and Parlour a Foxe, counterfeiting himselfe dead upon the Ice, among a company of Ducks and Goslings.

Every scholler can shew you in the first page of his Grammer *Harrisons* name, expressed by a Hare sitting in a sheafe of Ric, and upon that the Sunne: all which made *Harrison*.

One Master *Gutteridge* drew for himselfe a Giant standing in a gutter, and looking over the ridge of a house, which could not chuse but make *Gutteridge*.

There was not long since a Grocer in London, his name I have quite forgot, but I am sure for an allusion thereto hee gave for his Rebus, a Sugar loafe standing upon a flat steeple, and I think it was *Pauls*.

A Churchwarden who shall be namelesse, of Saint *Martins* in the Fields, I remember when I was in that Parish, to expresse Saint *Martins* in the Fields, caused to be engraven a Martin (a bird like a Swallow) sitting upon a Molehill betweene two trees, which was Saint *Martins* in the Fields. It is there yet to be seene, upon the Communion Cup:

These and a thousand the like, if you be a diligent observer you shall finde both in City and Countrey, especially in Towne-halls, Church-walles, and Windows, old Monasteries and such places, which many a time and often I have enquired after as the best receipt against Melancholy, whereto I am much addicted.

*Cosm.* I thinke it the best Physicke you could take, for even these conceits and passages of mirth have their times and seasons as well as the most grave discourses. I remember the Poet *Martiall* speaking to his booke of Epigrams saith, there is a time, *Cum te vel rigidi legant Catones*.

But leaving these Parerga, I pray you proceed unto those beasts that are given in Armes, and as neere as you can, teach mee what I ought to observe in their blazon.

*Eud.* The beasts that are borne in Armes are very many

many, whereof the Lion is esteemed the most noble, and worthiest bearing: next the Vnicorne, the Hart, the Horse, the Beare, the Bull, the Woolfe, the Greyhound, the Antelop, the Porcespine, the Hare, the Conny, & the Squirrel with many others, which I cannot upon the sudden remember.

*Cosm.* What must I observe in the blazon of beasts, because I take it they are somewhat harder then birds to be described?

*End.* So they are: You shall first begin with the Lion, who is borne these wayes, Rampant, Passant, Saliant, Seisant or Couchant.

Rampant is said when the Lion is arreared up in the Escorcheon as it were ready to combat with his enemy being drawne in this manner: his right fore-foot must directly stand against the dexter point of the Escorcheon, Saliant downe Lower.

Saliant, is when the Lion is sporting himselfe and taking his pleasure.

Passant, is drawne as if he were going.

Seisant is sitting.

Couchant couching or lying downe close with his head betweene his legges like a Dog.

A Lion is given sometimes but halfe, then you must call it a demi-Lion. Sometime but his head only, which is never borne but side-wayes, and with one eye, the Leopards heads alwayes with the full face, as in the Armes of Cantelupe with both the eyes.

The Elephant is seldome borne, yet saith *Hierome de Bara*, a Trojan Captaine gave an Elephants Trunk in his shield.

*Cosm.* I never heard of any that gave the Ape.

That is leaping  
at his prey.

*End.* Yes the Ape hath been a very ancient bearing and so hath the wild cat, which being Herison was the ancient Armes of the Kings of Burgundy.

Buckles, Goates and the like are said to be tripping or saliant, that is, going or leaping. You shall say rampant and a saliant but of those which are *Bestes du proye*, and those of the bigger sort.

The heads of birds for the most part are given crazed, that is, plucked off; of beasts, *Coupee* or crazed, that is cut or pluckt off. You shall know them one from the other because the head that is *Coupee* is even underneath, crazed hath three tuftes of feathers, or haire hanging downe. The tongue and nailes of a beast are alwayes different from the colour of the beast, as if the beast be of a colour, they are of a mettall, if the beast be of a mettall, they are of a colour: so likewise in birds, you must say of a beast armed and langued, of a bird membred.

Thus you see I give you a taste of every thing. For further knowledge I referre you to those learned bookes that have lately beene written of Armory, neither doe I wish you as *Aulus Gellius* said, *ingurgitare in ista scientia sed tantum delibare*, to know something rather then nothing.

*Cosm.* It was my desire onely to learne but the first grounds, and as I ever had a desire to have an insight in all arts and sciences, so more especially in this because nothing more beseemes a Gentleman then the knowledge of Armes.

*End.* You say well, I hope you are not unmindfull of that old proverbe *Chi tutti abbraccia*, and it hath bin my fault to entertaine too many such guests once of which I cannot so soone be rid off. For.

*Turpinus*



*Turpius eijcitur quam non admittitur hospes.*

*Cosm.* I pray resolve me of one thing of which I have long doubted.

*Eud.* What's that ?

*Cosm.* Are the same lawes and rules observed in Armes among other nations, with those which we have heere in England ?

*Eud.* Yes doubtlesse, and more strictly: only they differ in some small particulars; as some vse staines as much as colours, some charge their Scotcheons after a strange manner with diaper as the French; some vse round Scotcheons as the Italian, and such like: otherwise tis all one, as you may see by the Armes of every Kingdome.

*Cosm.* I pray let me request one thing more since you speake of Kingdomes, that is, to acquaint mee if your leasure serve, with the Armes of every kingdome in Christendome: which I thinke are about five and twenty.

*Eud.* Yes if you count those Kingdomes in *Spaine* as *Leon*, *Aragon*, *Castile*, and the rest, I will; but to no end: you are so young a Scholler in Heraldry you will scarce understand me.

*Cosm.* So I thinke; but these being most eminent coates, I shall marke and remember them the better, but now I remember me, I have a paire of tables.

*Eud.* The first is the Armes of the Emperour of Germany, which hath upon it a crowne imperiall (the difference of Crownes I will tel you anone) the Emperour beareth *Or*, an Eagle displayed with two neckes membred *Gules*.

The King of the Romanes bare *Or*, an Eagle displayed *Sables*.

The

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The King of Hungary beares barry of eight, *Argent* and *Gules*.

The King of Polonia beares *Gules*, an Eagle displayed, membred and crowned *Or*.

• The King of Bohemia beares *Gules*, a Lion double Queue, Armes langued and crowned *Or*.

• Arragon beareth *Or*, 4. pales *Gules*.

Slavonia beareth *Sables* a Cardinals Hatt *Argent*, stringed and tasselled *Or*.

Suevia beareth *Azure* three Crownes *Or*.

Dalmatia beareth *Azure* three Kings heads proper crowned *Or*.

• Moravia beareth *Azure* an Eagle eschecky, *Or* and *Gules*, membred of the same.

Castile beareth *Gules*, a Castle triple rowred, *Or*.

France beareth *Azure* three Flower-delices, *Or*.

England beareth *Gules* three Lions Passant, Gardant, Armed and langued *Azure*.

Navarre beares *Gules*, an Escarboucle Accolled and pometted *Or*.

Scotland beareth *Or*, a Lion enclosed with a double tressure fleurty and counter fleurty *Gules*.

Sicily beareth party per Salteir, the point and chiefe, Arragon: the other two *Argent*, in each, an Eagle displayed *Sable*, membred *Gules*.

Denmarke beareth *Or* Semiede cuers or hartes, *Gules* three Lions passant armed and langued of the second (or as some will have it nine Hearts.)

Portugall beareth *Argent* 5. Escotcheons *Azure*: charged with five plates in Salteir (in remembrance of five deadly wounds a certaine King of Portugall received in the field whereof he was cured, or of the five wounds of Christ which they say appeared un-

to him) in a border *Gules* seven towers *Or*.

Legion or Leon beareth *Argent* a Lion Rampant *Sable* crowned *Or*, armed and langued *Gules*.

Ireland beareth *Azure*, an harpe *Or*, (though the ancient coate of Ireland bare the field *Sables*, a King fitting crosse legg'd in his Throne, in his right hand a Scepter *Or*.)

Toledo beareth *Gules* a crowne Imperiall *Or*.

Naples beareth *Azure* semi flower-delices or a lambeaux of foure *Argent*.

Galizia beareth *Azure* semi crosses *fishees Argent*, a covered cup *Or*.

Granado beares *Argent* a Pomgranate with the stalke and leafes proper.

Norway beares *Gules*, a Lion Rampant *Argent* crowned *Or*, holding a battell Axe of the second.

I have thus briefly given you the blazon of the Coates of all the Kingdomes of Christendome. Now because we will not *altum Sapere*, I will oppose you in the blazon of some few Coates to try your cunning, and to see what you have profited by your Master: heere is a Coate, what say you to this?



*Cof.* I should blaze it thus. He beares *Azure* a Starre *Or*, betweene 3 crescents *Argent*.

*End.* Very well, you must take heed that you take not a Starre for a Mullet and the contrary, for a Mullet is the rowell of a Spurre, and hath never but five points; a Star hath fixe and some times 8. beside,

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beside, the mullet is often pierced of the field and the Starre never.

*Cosm.* Whose coate I pray you is this ?

*End.* It did belong to the Abbot of Tame, whose name was *Thorpe*, and now borne of Master *John Thorpe* of the parish of Saint *Martins* in the field, my especial friend, and excellent Geometrician and Surveiour, whom the rather I remember, because he is not onely learned and ingenuous himselfe, but a furtherer and favorer of all excellency whatsoever, of whom our age findeth too few.

Nor must I here be unmindfull since now I speake of that great and honourable parish (having as many, and as substantiall parishioners in the same as any else beside in England) of the friendship that I have ever found at the hands of three especially in that parish, to whom above all the rest I have beene most beholden, as well in regard of my selfe in particular, as that they are lovers of learning, and all vertue, viz. Master *Christopher Collard* (whose sonne my Scholler is now of *Magdalen* Colledge in Oxford) Master *Simon Greene* Purveyor of his Majesties stable : And lastly, the aforementioned Master *John Thorpe* his sonne, to whom I can in words never bee sufficiently thankfull.

*Cosm.* Herein you doe well: there is no vice more hatefull to God and Man, then ingratitude; whereupon it is well said of one.

— *Gratis servire libertas.*

*End.* Well I must now thinke my paines not ill bestowed, for, *est aliquid prodire tennus, si non datur ult.* I am invited to dinner heere over the way, and

I thinke it almost twelve a clocke: wherefore I am constrained abruptly to breake off this discourse which willingly I would have continued, but Time is Moderator betwixt us, and we can goe no further then he permits. If it shall please you to take the paines to walke with mee: I know you shall be heartily welcome, and the rather, because you are a Scholler.

*Cosm.* Sir a thousand thanks: I cannot, I have some businesse with a Dutch Merchant, who hath stayed all this forenoone of purpose for me at home, I am to receive money of him by a bill of Exchange, and I dare not deceive his expectation.

*End.* Marry Sir, I pray you take the benefit of so good an opportunitie: Adieu good Sir.

F I N I S.

